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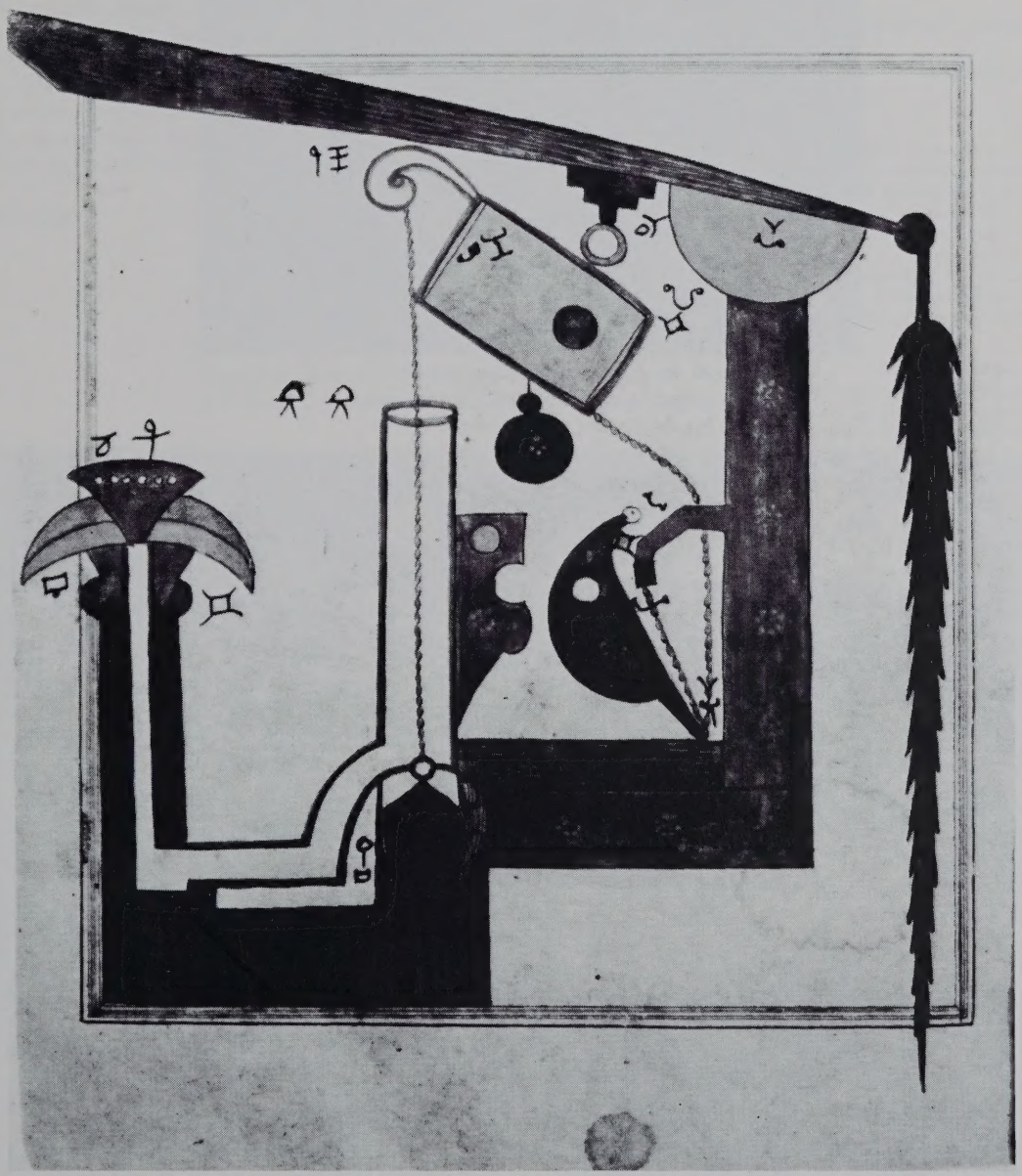

Al-Jazayeri's Treatise on Mechanical Devices, *no. 1069*

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An Italian Still Life and Fieravino, "Il Maltese"

A refreshing departure from IFAR's many authentications which so often involve the identification of forgeries, is an authentic 17th-century painting, *Still Life with Pitcher, Bird and Basket of Flowers*. The painting, purchased at a Paris auction following World War II, was considered by the owners to be Dutch. After looking at photographs of the painting, IFAR staff members agreed that it was certainly a work of quality, but exhibited a painterly style indicating the possibility of a Southern European origin.

Consultation with a scholar of Italian 17th-century painting, Dr. John T. Spike, confirms IFAR's thoughts. Dr. Spike is convinced that the work is Italian, dating from the middle of the 17th century, and states that it is "very close in style to Francesco Fieravino, called "Il Maltese," and "the most influential still-life painter in Rome at this time."

There is a certain mystery surrounding Fieravino, probably because so little is known about him. According to Luigi Salerno, in his book *Still Life Painting in Italy 1560-1805* (Ugo Bozzi Editore, Roma, 1984), Fieravino remains an enigmatic figure as few sources of the time mention his name and he is "virtually absent from the old inventories of Roman families." The situation is complicated by the fact that his works are often confused with Fioravanti, another 17th-century Roman still-life painter. Because of this, only a handful of Fieravino's paintings have been identified and a serious study of his oeuvre has not yet been attempted. It is not even known if "Il Maltese" was actually born in Malta. This nickname appears to derive from two early 18th-century engravings done after Fieravino still-life paintings by Jacobus Coelemans (1654-1735), a Fleming from Antwerp who also worked in Aix-en-Provence. The engravings are illustrated in the aforementioned Salerno book (nos. 45.1, 45.2) and are inscribed as after "Le Maltois." While the engravings reproduce paintings that are no longer traceable today, the compositions are comparable to the works attributed to Fieravino.

What is known about Fieravino is that his works exemplify the high baroque style in Rome in the mid-17th century. His still-life paintings of plates of fruit and floral bouquets incorporate luxurious items including oriental carpets, silver and metal objects, and musical instruments. One of the few works ascribed with certainty to Fieravino is *Allegory of America* belonging to the Menil Foundation in Houston. Similarities between *America* and the painting submitted to IFAR are numerous. The highlighted golden threads and deep folds in the carpets are characteristic of both pictures. Each composition provides a close-up view of a draped table with arrangements of fruits and flowers in close juxtaposition with metal compotes or a metal flagon. Both works exhibit the accomplished rendering of bouquets of easily identifiable spring and summer flowers set against a dark background.

Although *Still Life with Pitcher, Bird and Basket of Flowers* has stylistic characteristics that associate it closely with the works of Fieravino, Dr. Spike cautions that a conclusive attribution is not possible at this time. For all its similarities, *Still Life with Pitcher, Bird and Basket of Flowers* is executed more freely than paintings generally ascribed to Fieravino. A definitive attribution will have to wait until more is known about the mysterious "Il Maltese" and serious scholarly research is focused on the artist and his works.

Virgilia Heimsath Pancoast

Francesco Fieravino, Attributed to, Still Life with Pitcher, Bird and Basket of Flowers, *52.7 x 47 cm. private collection*

Francesco Fieravino, Allegory of America, *78.1 x 11.8 cm. Menil Foundation Collection, Houston Texas*

Canada Drops Civil Suit in Nok Statuette Case

The Canadian government recently dropped a civil suit against two New York dealers who allegedly imported a Nok statuette, an African sculpture approximately 2,500 years old, into Canada in violation of Canada's Cultural Property Export and Import Act. This is the latest development in a four-year legal battle involving one criminal suit and three civil suits. The criminal suit also alleged a violation of Canada's Cultural Property Export and Import Act. The Royal Canadian Mounted Police (RCMP) charged New York art dealers Issaka Zango and Ben Heller with illegal import of the Nok sculpture and charged their Canadian associate Firoz Kassam with assisting them. The criminal case was the first one prosecuted in Canada under the 1970 UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export, and Transfer of Cultural Property, signed by Canada on June 28, 1978. Nigeria, a reciprocating country in the Convention, signed the treaty on April 27, 1972. The Canadian courts ruled that the nation's laws which implement the convention are not retroactive (June 1983, Alberta Provincial Court), and after two unsuccessful appeals (March 1984, Alberta Court of Queen's Bench and October 1984, Alberta Court of Appeal), the Canadian government dropped its criminal case. (see *SAA*, Jan./Feb. '82, vol. 3, no. 1, pp. 1-2; and *SAA*, Oct. '83, vol. 4, no. 7, pp. 1-3). After dismissal of the criminal suit, Issaka Zango and the Canadian government filed civil suits.

Prior to importation of the statuette into Canada, a civil suit was filed on March 31, 1981 in the New York State Supreme Court. In it Ben Heller sought possession of the statuette, which he claimed as collateral for his unpaid loans to Issaka Zango. According to records filed in New York State's Supreme Court, Ben Heller made loans to Issaka Zango totaling $61,200 between the dates of December 15, 1978 and October 23, 1979. According to Mr. Heller, Mr. Zango delivered the Nok sculpture to him on October 22, 1979 as collateral security for loans due on November 30, 1979. Mr. Zango repaid $7,200 but failed to repay the balance of the loans. Mr. Heller then sought to use the collateral security by foreclosing on the Nok statuette and selling it. A dispute arose over Mr. Heller's right to sell the statuette since, according to Mr. Zango, it was delivered on consignment, not as collateral. The Hon. George Bundy Smith ruled on September 16, 1981 that the Nok statuette be released to Ben Heller as collateral for loans and that a sale be executed.

Nok Statuette imported into Canada in 1981

In an effort to sell the statuette to Mobil Oil of Canada, Issaka Zango and Ben Heller imported it into Canada from the United States on December 1, 1981. The two men entered Canada at the Calgary International Airport and declared its value at $650,000. There they met an associate, Firoz Kassam, a real estate agent, and drove to the Glenbow Museum to have the statuette authenticated. Julia Harrison, a curator at the Glenbow Museum, and Issaka Zango had previously met on March 24, 1981 to discuss the Nok statuette's authenticity. Although African art was not her area of specialty she was willing to look at it since she had worked on the exhibition, "The Treasures of Ancient Nigeria," sponsored by Mobil Oil (Canada) Ltd. and held during the spring of 1981. At the March meeting, according to Lewis E. Levy, Queen's Council of the Canadian Department of Justice, citing Canadian court testimony, Ms. Harrison warned Mr. Zango that he must have an export permit from Nigeria if he brought the statuette into Canada. Constable Prouse, of the RCMP, was aware of attempts by Mr. Zango to sell the statuette to Mobil Oil. When the sculpture was brought into Canada, Constable Prouse followed the three men to the Glenbow. There he seized the Nok sculpture when they failed to present a Nigerian export permit. The next day, Ben Heller and Issaka Zango were arrested at the airport; Firoz Kassam was subsequently arrested.

The Canadian government, on behalf of the RCMP, then filed a criminal suit charging Issaka Zango and Ben Heller with illegal import of the Nok sculpture in alleged violation of the Cultural Property Export and Import Act; Firoz Kassam was charged with assisting them. A preliminary hearing was held in June 1983 before Judge Brian C. Stevenson of the Alberta Provincial Court. Dr. Ekpo Eyo, Director-General of the National Commission for Museums and Monuments of Nigeria and an internationally recognized authority on ancient Africa, testified on the background of the Nok sculpture and the circumstances in which he became aware of the sculpture's existence. The Nok culture flourished between 900 B.C. and 200 A.D. in present-day Nigeria and was first identified by Bernard Fagg in 1943. Dr. Eyo stated there are only four other such sculptures known to exist, all smaller in size. He further testified that he first became aware of the sculpture in 1980 during a visit to New York City when Mr. Zango offered to sell the sculpture to the Nigerian government. Dr. Eyo advised Issaka Zango that the sculpture had been illegally removed from Nigeria and that it should be returned. The defense showed evidence that the statuette was exported before the 1970 UNESCO Convention. Mr. Zango submitted a bill of sale dated September 17, 1977. He also submitted a letter from the previous owner, Alfred Muller, who stated that he had owned the work since approximately 1960. On June 30, 1983 Messrs. Zango, Heller, and Kassam were discharged when Judge Stevenson ruled that the Cultural Property Export and Import Act could not apply to any object exported from Nigeria prior to June 28, 1978 when Canada became a signatory to the 1970 UNESCO Convention.

Prior to the court date, Aaron M. Milrad, a partner in Milrad & Agnew, Barristers & Solicitors, Toronto, Canada, and former Administrator of Canada's Professional Art Dealers Association, told IFAR he was approached by the Canadian government for his opinion of the case. Mr. Milrad stated clearly that they did not have a criminal case since the UNESCO Convention is not retroactive and that evidence was submitted to the judge proving Mr. Zango owned the sculpture before Canada acceded to the Convention. Mr. Milrad stated, "I'm surprised and dismayed by the approach of the Canadian government and am angered by the treatment paid to the citizens of a friendly neighboring nation."

In an effort to overturn Judge Stevenson's decision (Alberta Provincial Court), the Canadian government appealed in March 1984 in the Alberta Court of Queen's Bench. The prosecution contended that the court had misinterpreted the Act

and that it had lost jurisdiction since not all the accused were present throughout the hearing. Associate Chief Justice Moore heard the motion and agreed that the Provincial Court judge had lost jurisdiction but under the circumstances he did not have to decide the meaning of the Act, and in Justice Moore's opinion there was insufficient evidence of the illegal export of the Nok sculpture; he ordered that the charges be annulled. The Canadian government then took the case to the Alberta Court of Appeal on October 12, 1984, arguing that Justice Moore should have decided to have the case remitted back to the Provincial Court for a new preliminary hearing. This second and final appeal of the criminal suit was also thrown out. According to Lewis E. Levy, the prosecution dropped further criminal proceedings since it would be fruitless to appeal to the Supreme Court of Canada.

The Canadian government and Mr. Zango each filed civil suits after the October 1984 ruling that dismissed the criminal charges. According to Mr. Levy, the government acted at the request of and on the behalf of the Nigerian government and sued for possession of the Nok statuette. After communication with the Nigerian government, it was clear that no further evidence could be established on the statuette's illegal export, and the Canadian civil case was dismissed on March 11, 1985. Mr. Zango continues to press his civil suit which seeks damages of $2 million. In February 1985, Alec Trawick, Mr. Zango's lawyer, filed a suit which alleges Constable Prouse of the RCMP, Mobil Oil Ltd., and Duncan Cameron, director of the Glenbow Museum, of "persecuting Zango" and Mr. Trawick intends to prove a "conspiracy." As an out-of-province plaintiff, Mr. Zango posted security against the court costs and a pre-trial meeting has been scheduled for October.

The Nok sculpture is now held by the RCMP in Calgary and will be released to Aaron M. Milrad who will act as an advisor between lawyers for Issaka Zango and Ben Heller. Prospective buyers will then examine it in Toronto. In the event of a sale, Alec Trawick will be paid and the proceeds will be split between Mr. Zango and Mr. Heller.

The UNESCO treaty was established to govern the importation and exportation of cultural property between signatory nations. Lewis E. Levy commented "there are many pieces which have come out of developing countries in particular, especially from archaeological sites where the place and time of export cannot be established." No doubt there will be similar cases in the future; the judicial interpretation of national legislation enacted in support of the UNESCO Convention will be an important factor in the battle against illicit traffic.

A. Caravella

Rubens Portrait Burned in Zurich

In June a portrait by Peter Paul Rubens of King Philip IV of Spain, dated 1628 and measuring 62.2 x 78.7 cm., was set on fire and destroyed at the Kunsthaus, Zurich. The painting, said to have been worth almost $2 million, was reduced to ashes. Guards began stopping visitors after smoke was detected and police detained a suspect. Efforts to save the painting with a fire extinguisher were unsuccessful.

Man Sentenced in Theft of Civil War Era Notes

IFAR recently reported the theft and subsequent recovery of four handwritten notes dating to the Civil War era (*IFARreports,* Apr. '85, vol. 6, no. 3, p. 5, and *IFARreports,* Jan./Feb. '85, vol. 6, no. 1, pp. 10, 35, nos. 196-8, 200, *85.104.1-4). Norman J. Chandler, age 39, of Washington, D.C., pleaded guilty to stealing the four notes from the National Portrait Gallery. On April 23, he was sentenced in federal court to six months in prison and fined $2,000 for stealing the four notes written by President Abraham Lincoln, General Ulysses S. Grant, General George Armstrong Custer, and General George M. Meade.

Madison Avenue Recovery Update

On March 14, 1984 three paintings were recovered on Madison Avenue, N.Y. and two men were arrested. (*SAA,* Apr. '84, vol. 5, no. 3, pp. 1, 3). The two men, Fenton H. Caviness, Jr. and Robert Simpkins, both of Queens, were charged with attempted grand larceny and criminal possession of stolen property. In April, 1985 Judge Kristin Booth Glen, Supreme Court of New York, acquitted them, due to insufficient evidence.

The paintings were recovered in 1984 by police, with the assistance of Simon Parkes, an art dealer and restorer, whose suspicions were aroused when the two men offered the paintings for sale, unwrapping unframed pictures from towels, and offering them for a price well below their market value. Mr. Parkes called IFAR for a theft report, and after confirming his suspicions, IFAR notified the owner and police. The paintings, two by François Garnier, *Coupe de fraises et corbeille de framboises* and *Coupe de fraises et groseilles,* and one by Jan Davidsz de Heem, *Still Life with Many Objects,* were reported missing from a Long Island warehouse in June, 1983 (*SAA,* Dec. '83, vol. 4, no. 9, p. 8, no. 1132, *83.387.3, and p. 13, nos. 1178-9, *83.387.1-2, and *SAA,* Jan./Feb. '84, vol. 5, no. 1, p. 9).

Geneva Conference on Art Trade Law

A conference on *Legal Aspects of International Trade in Art* was held from April 11-13, 1985 at the University of Geneva in Geneva, Switzerland. The conference was organized by the Department of Private International Law of the Faculty of Law of Geneva and the Institute of International Business Law and Practice at the International Chamber of Commerce. The conference gathered some 50 prominent speakers, from all over the world, including members of the legal community (judges, lawyers, legal advisors and experts, professors of international law) as well as members of the art community (dealers, auctioneers, experts, collectors). Also well-represented at the conference were administrators of ICOM, UNESCO, and the Confederation Internationale des Negociants en Oeuvres d'Art (C.I.N.O.A.). There were approximately 200 participants at the conference, representing the United States, Canada, Japan, the United Arab Emirates and fifteen countries in Europe.

The conference was organized by Professor Pierre A. Lalive and was divided into three parts. The first dealt with *Art Trade and Comparative Private Law*, addressing problems of the validity or nullity of sales contracts and transfer of ownership, error or fraud concerning the matters of sale; respective positions of the vendor, the purchase and the intermediaries. The role of the expert, auctions, and questions concerning the acquisition of stolen or lost works of art were also covered.

The second part was concerned with the *Art Trade and International Law*. Speakers discussed the laws applicable to an international sale and transfer of ownership, the public policy, and mandatory rules of law for works of art qualified as inalienable and the resulting regulations prohibiting export. The third part dealt with *Analysis of the Examples, Proposed Actions and Synthesis*.

Due to the complexity of the subjects addressed, it was difficult for the speakers to remain within their ten-minute time limit. However, the University will publish a summary of reports relating to the legal issues of each country represented at the conference, including issues of forgeries, thefts, recoveries, and the illegal traffic of art. IFAR will inform its readers how to obtain these reports when they are available.

Jean Chatelain was among the prestigious speakers at the conference. M. Chatelain is the former director of the French National Museums, and was in charge of a study for the CEE (Communauté Economique Européenne) in Brussels, which published a 150-page report in the 1970s, *Moyens de lutte contre les vols et trafics illicites d'oeuvres d'art dans l'Europe des neuf*. François Daulte, a member of IFAR's Advisory Council, served on the Conference's Comité d'honneur. M. Daulte is the Président du Conseil of the Fondation de l'Hermitage which opened during the summer of 1984 in Lausanne, Switzerland. Quentin Byrne-Sutton, Assistant en droit international privé à l'Université de Genève, spoke on *Who is the Rightful Owner of a Stolen Work of Art?: A Source of Conflict in International Trade*. Mr. Byrne-Sutton said that one of the most difficult legal questions is determining who is the owner of a stolen work of art. He said that traditionally all countries apply the *lex situs*, under which ownership is governed by the law of the State where the object is situated at the time of the alleged transfer. The result is that a variety of laws (and therefore solutions) are applied. Because of the increase of international trade, Mr. Byrne-Sutton recommended that rules be adopted which would be unified or at least strike a balance between the owners of art and the international free trade in art. P.J. O'Keefe, Senior Lecturer in Law, University of Sydney, discussed the *Art Trade and Private International Law: An Australian Perspective*.

Three Americans spoke at the conference, Philiip C. Jessup Jr., Peter H. Karlan and John Henry Merryman. Philip C. Jessup Jr., Secretary and General Counsel of the National Gallery of Art, Washington, D.C. spoke on *Immunity, Indemnity and the Implementation of the UNESCO Convention in the United States*. Peter H. Karlan, Attorney at Law in La Jolla, California and Adjunct Professor at the School of Law of the University of San Diego, spoke on *Fakes, Forgeries and Expert Opinions*. He discussed the problems of expert liability and the legal regulations concerning experts and expert opinions under U.S. law. John Henry Merryman, Sweitzer Professor of Law and Cooperating Professor in the Department of Art, Stanford University, discussed *American Law and the International Trade in Art*. He argued that national restrictions on the free movement of art would do more harm to the art than the lawful trade which allows works to go where they are most valued and where they will most likely be well-cared for.

It is hoped that the success of this conference will inspire future conferences related to problems of the art market. For further information about the Geneva conference, you may contact our European correspondent in Lausanne.

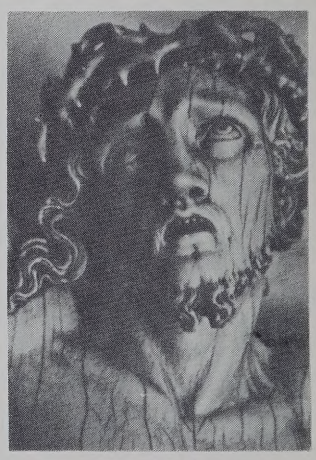
Francine Bayard-Leblache

Owners Sought

French police are seeking the owner of an ivory crucifix which was left in a Paris church. The ivory is signed G i A' GIACOMI and is approximately 100 cm. high. It is believed to be an 18th-century Italian work. The arms and a portion of the tunic can be separated from the body, see following photographs.

In another case, police in France have recovered five paintings of dubious origin; photographs and descriptions follow. Italian police have also seized paintings of suspicious origins and are seeking their owner(s), see following photographs.

Ivory Crucifix, *owner sought*



Ivory Crucifix, *detail, owner sought*

David Teniers the Younger, Banquet, *oil on canvas, 24 x 34 cm., owner sought*

Henri Still Missing

Virgin and Child, *oil on canvas, 55.5 x 46 cm., owner sought*

Doges Palace, Venice, *oil on canvas, 33 x 41 cm., owner sought*

Sleeping Cupid, *oil on canvas, 33 x 41 cm., owner sought*

Charles Chaplin, Four Putti, *oil on canvas, 46 x 38 cm., owner sought*

Neapolitan, Country Landscape, *oil on canvas, 37 x 47cm., owner sought*

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Although the theft occurred in 1976, FBI agents have kept the file open and have asked IFAR to republish information about a Robert Henri painting stolen in New York (*Index of Stolen Art,* 1977, p. 22, (*77.148.4). The painting, *Portrait of Ann,* was taken from a parked car on 70th Street in September 1976. Anyone with information about its whereabouts is asked to contact IFAR.

Robert Henri (American, 1865-1929). Portrait of Ann. *Oil on canvas. 99.1 x 66 cm. Girl in white dress holds a pink umbrella, background is blue. *77.148.4. New York, N.Y. 28 Sep. '76.*

In Memoriam

IFAR Advisory Council Member
for fifteen years

CHARLES DURAND-RUEL

membre correspondant
Institute of France

1906-1985

A lifetime as a leading
art dealer specializing
in impressionist painting

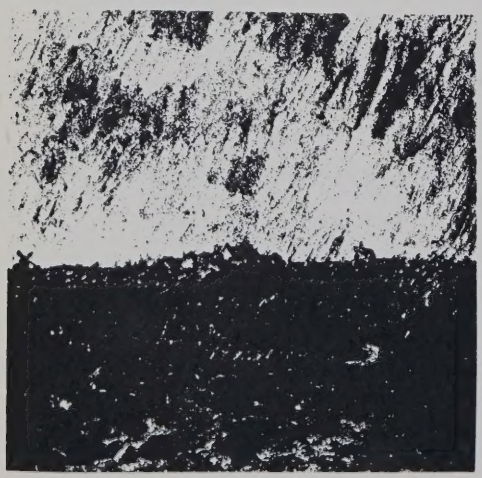
Recoveries

Morlaix, France

Fifteen paintings, stolen in 1981 from the Municipal Museum (Musée des Jacobins) in Morlaix, France, were recovered in July. (*SAA,* May '81, vol. 2, no. 3, p. 1, 4-6, 8, nos. 13, 17-18, 22, 28-36, 46, *81.98.1-15). The paintings, stolen during the night of January 14-15, 1981, included works by Monet, Courbet, Boudin and others. Total value of the theft was estimated at seven million French francs ($825,000).

In early July Mme. Daniel, conservator of the museum, received an anonymous telephone call; the voice indicated that the paintings could be found in a locker at the Pointe-à-Pitre airport. Police recovered thirteen oils and one watercolor from the locker and returned them to Mme. Daniel at the museum. The fifteenth painting, *Pluie à Belle-Ile,* by Claude Monet, was deposited, also anonymously, in a rectory in Geneva, and will be returned to Morlaix.

The thieves, apparently unable to sell the pictures, decided to abandon them, and fortunately all paintings were found in good condition. Several objects are still missing, but they are made of gold and may have been more negotiable than the paintings. In addition to twelve gold coins, a Gallo-Roman figure of the Goddess of Silence is still missing (*SAA,* Mar./Apr. '82, vol. 3, no. 2, p. 20, no. 356, *81.98.16). The figure is gold, and was one of the more unusual pieces in the museum's collection. The statuette (H. 3.3 cm.) is a standing nude female with her right hand raised to her lips, her left resting behind her hip. The hair is pulled back in a chignon. A ring is soldered to her back with another ring passing through it to enable the piece to be worn as a pendant (see following photograph).



Claude Monet, Pluie à Belle-Ile, *recovered*

Goddess of Silence, *gold, H. 3.3 cm., still missing from the Municipal Museum in Morlaix, France*

Gustave Courbet, Portrait of Madame Andler, *recovered*

Paintings

BONINGTON, Richard Parkes, *River with Small Boat* (*SAA,* May '81, vol. 2, no. 3, p. 4, no. 13, *81.98.6).

BOUDIN, Eugène, *Un grain* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 28, *81.98.3).

_____, *Ship Aground at Trouville* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 29, *81.98.4).

BOURDON, Sebastien, *St. Bartholomew the Martyr* (*SAA,* May '81, vol. 2, no. 3, p. 5, no. 22, *81.98.11).

BRASCASSAT, Jacques Raymond, *Meadow* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 30, *81.98.12).

_____, *Succulent Plants* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 31, *81.98.13).

COURBET, Gustave, *Portrait of Madame Andler* (SAA, May '81, vol. 2, no. 3, p. 6, no. 32, *81.98.1).

COUTURE, Thomas, *Portrait of Michel Bouquet* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 33, *81.98.14).

LE SIDANER, Henri, *Pavillon du Petit Trianon* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 34, *81.98.10).

MONET, Claude, *Pluie à Belle-Ile* (*SAA,* May '81, vol. 2, no. 3, p. 6, no. 35, *81.98.2).

ROMANELLI, Giovanni Francesco, *Venus and Adonis* (*SAA,* May '81, vol. 2, no. 3, p. 8, no. 46, *81.98.5).

ROQUEPLAN, Camille, *River, Ships and Fishermen* (*SAA,* May '81, vol. 2, no. 3 p. 6, no. 36, 81.98.9).

WYLD, William, *Chemin de Ploujean* (*SAA,* May '81, vol. 2, no. 3, p. 4, no. 17, *81.98.8).

_____, *Twilight in Algeria* (*SAA,* May 81, vol. 2, no. 3, p. 4, no. 18, *81.98.7).

Decorative Arts

Jewelry

SCHLUMBERGER, Jean, *Earclips* (pair) (*SAA,* Mar. '84, vol. 5, no. 2, p. 11, no. 447, *84.94.1-2).

Ethnographic Objects

American Indian

Prehistoric, *Pinedale Black-On-White Bowl* (*IFARreports,* Apr. '85, vol. 6, no. 3, p. 20, no. 500,*85.188.3).

Stolen Art Alert

London, England

A prominent London gallery has reported the theft of Islamic art worth over $1 million (nos. 1068-82). This is the first major theft of Islamic art, and though it can hardly be viewed as a trend, dealers and museum curators are taking it seriously and reviewing their security. One dealer told IFAR that in the past they had always thought their greatest security was in the obscure nature of the objects themselves. However, within the last ten years, a wider interest in Islamic art has been generated, due in part to recent museum exhibitions and an interest in the Arab world to build both public and private collections. As a result, the market value of Islamic art has risen, with the exception of Persian art. Recent museum exhibitions include a 1977 Paris exhibition of Islamic art from the French national collection. In 1981-2 the "Renaissance of Islam: Art of the Mamluks" was held at several major U.S. museums, including the Metropolitan Museum of Art (N.Y.) and the Smithsonian Institution (Washington, D.C.). Exhibits in the Arab world include "The Unity of Islamic Art," mounted in Riyadh, Saudi Arabia, to inaugurate the public art gallery of the King Faisal Foundation. The objects recently stolen in London formed part of this exhibit.

The thieves went to great lengths to steal the art, casing the gallery in advance to determine where to enter and which series of exterior gardens and courtyards would provide access to the premises. Once inside, they had just five minutes before police answered the alarm. The burglars managed to take twelve manuscripts, two ivory caskets, an inlaid wooden casket and part of a collection of Near Eastern jewelry. However, the thieves were thwarted in their attempt to steal all of the jewelry; they took only one tray and in their hasty departure several earrings fell to the floor, were damaged and left behind. A total of 97 pieces of gold jewelry, mostly earrings, dating from the 1st-12th centuries were stolen. Although IFAR was unable to publish a complete list of the stolen jewelry, photographs are available for anyone seeking information.

The recent attention focused on Islamic art coupled with a rise in prices may have led the thieves to believe it would be worthwhile to steal a collection of Islamic art. However, some of the stolen manuscripts, although they may look non-descript and therefore easy to sell, are unique and would be easily recognized by someone in the field. For example, the treatise on falconry, *Kitab al-Dawari w'al-Jawarih (no. 1077),* may look unimportant, yet it is a 13th-century copy of a lost 8th-century original. Although it is entirely without decoration, it would be tragic to lose this important document since it is the only complete text of this manuscript known to exist. The first pages relate to circumstances of the text's origin. The Byzantine emperor sent a book on falconry to the Caliph al-Mahdi (775-85 A.D.). He then ordered the principal court falconer, Adham bin Muhriz al-Bahili, to compile a comprehensive work on general falconry, collating all relevent writings including those of the Persians, Turks and Byzantines, and comparing them with Arab expertise.

The Treatise on Human Anatomy, *Kitab Tashrih-i Badani-i Insan* (no. 1071), dates from the 15th century. The text was originally composed in 1396 by Mansur bin Muhammad bin Ahmad bin Yusaf bin Faqih Ilyas, and at the time, it represented the most developed explanation of anatomy; it became a standard reference and was used for centuries. Included in the treatise are five full-page anatomical drawings depicting the skeletal, nervous, muscular, intestinal and cardiovascular systems. The colophon of this copy is missing but there are various marginal notes added later, including one with the date of 907 A.H. (1501 A.D.).

Winterthur, Switzerland

A painting by Adam Töpffer, *Ländliches Fest,* was cut from its frame on May 3, 1985 (no. 958). The painting was stolen from the Museum Stiftung Oskar Reinhart, and the Foundation Oskar Reinhart is offering a reward for information leading to recovery (subject to usual conditions).

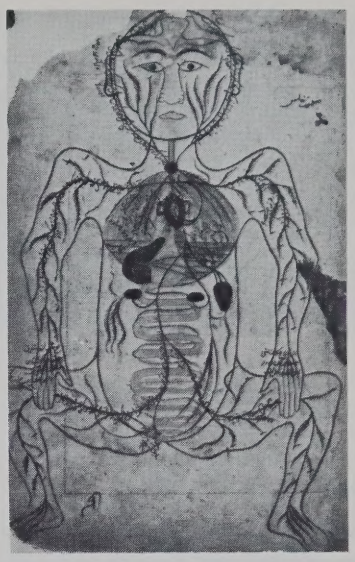
Houston, Texas

A group of gouaches by Alexander Calder has been reported stolen from a corporate collection in Houston (nos. 831-64). A total of 34 gouaches, dating from the 1960s and 1970s, were stolen.

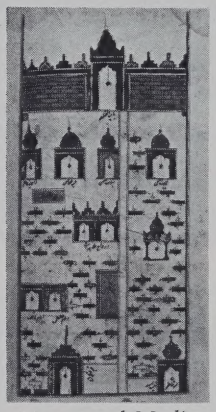
New York, New York

A Madison Avenue gallery was burglarized on July 2, 1985 (nos. 900, 978-9). The burglar(s) crawled through a very narrow vent leading to the gallery. The vent measures only 40 x 86 cm., so police have described the thief or thieves as "very slim." A Chagall oil, *La joie,* and two bronzes by the French artist Charpentier were taken.

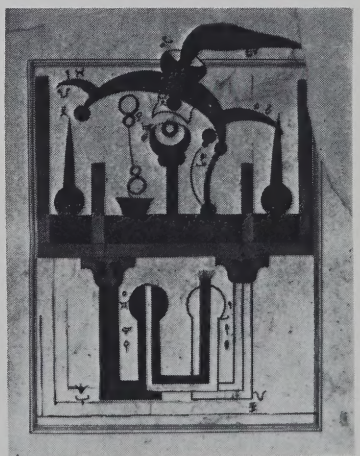
L.S.P.



Kitab Tashrih-i Badani-i Insan (Treatise on Human Anatomy), *no. 1071*



Guide to Mecca and Medina, *no. 1076*



Al-Jazayeri's Treatise on Mechanical Devices, *no. 1069*

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

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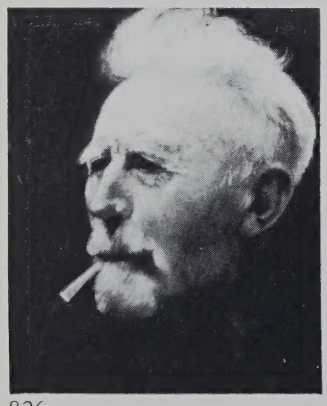

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

825 DOUGLAS, Walter (b. 1868). Mother Hen. Oil on canvas. 30.5 x 40.6 cm. Signed in l/r. Title inscribed on back. *85.365.10. Grand Rapids, Mi. 26 May '85.

826 FRAINKE, Bernard. Head of Man with Pipe. Oil on canvas. 30.5 x 24.8 cm. Signed in u/l. *85.365.13. Grand Rapids, Mi. 26 May '85.

827 HASSAM, Childe (1859-1935). Still Life with Vase of Roses, 1885. Oil on panel. 41.1 x 20.3 cm. *85.413.1. Kittery Point, Me. 7 Jun. '85.

828 HASSAM, Childe (1859-1935). White Island Light, 1886. Watercolor. 35.3 x 25.7 cm. Signed and dated in l/r: 'Childe/ Hassam/White Island July 15.86. Inscribed in l/r: Mrs. C.T./O.B./Miss R.L./Mr. C.B. *85.413.2. Kittery Point, Me. 7 Jun. '85.

829 Unknown. Hudson River Scene, c. 1830. Oil on canvas. 67.3 x 88.3 cm. *85.365.6. Grand Rapids, Mi. 26 May '85.

American, 20th Century

830 ALTEN, Mathias. September on the Lake, c. 1920s. Oil on canvas. 43.2 x 53.3 cm. North view of Reeds Lake, with trees, in blues and golds. 85.365.5. Grand Rapids, Mi. 26 May '85.

831 CALDER, Alexander, called Sandy (1898-1976). Blue Calligraphy, Orange Sky, 1962. Gouache. 74.9 x 105.4 cm. *85.369.19. Dallas, Tx. 17 Jan. '85.

832 CALDER, Alexander, called Sandy (1898-1976). Circus Group, 1974. Gouache. 74.9 x 110.5 cm. Signed and dated in l/r. *85.369.31. Dallas, Tx. 17 Jan. '85.

833 CALDER, Alexander, called Sandy (1898-1976). Clouds Over Forms, 1962. Gouache. 102.2 x 68.6 cm. Signed and dated in l/r. *85.369.20. Dallas, Tx. 17 Jan. '85.

834 CALDER, Alexander, called Sandy (1898-1976). Devil Mask, 1974. Gouache. 74.3 x 109.8 cm. Signed and dated in l/r. *85.369.32. Dallas, Tx. 17 Jan. '85.

835 CALDER, Alexander, called Sandy (1898-1976). Distorted Whirlpool, 1971. Gouache. 109.8 x 74.3 cm. Signed and dated in l/r. *85.369.28. Dallas, Tx. 17 Jan. '85.

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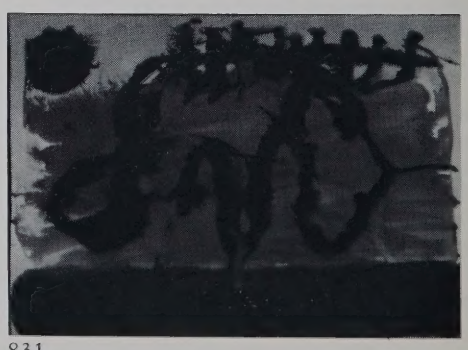

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836 CALDER, Alexander, called Sandy (1898-1976). Flying Colors of South America, 1973. Gouache. Signed and dated in l/r. Cartoon for a lithograph. Four primary colors. *85.369.1. Dallas, Tx. 17 Jan. '85.

837 CALDER, Alexander, called Sandy (1898-1976). Fourteen Pyramids, 1975. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.13. Dallas, Tx. 17 Jan. '85.

838 CALDER, Alexander, called Sandy (1898-1976). The Fuschia People, 1967. Gouache. 74.9 x 109.2 cm. Signed and dated in l/r. *85.369.12. Dallas, Tx. 17 Jan. '85.

839 CALDER, Alexander, called Sandy (1898-1976). Fusion, 1965. Gouache. 106.7 x 73.7 cm. Signed and dated in l/r. *85.369.6. Dallas, Tx. 17 Jan. '85.

840 CALDER, Alexander, called Sandy (1898-1976). Game Form, 1963. Gouache. 67.3 x 102.2 cm. Signed and dated in l/r. *85.369.5. Dallas, Tx. 17 Jan. '85.

841 CALDER, Alexander, called Sandy (1898-1976). Great Wave, 1971. Gouache 74.3 x 109.8 cm. Signed and dated in u/r. *85.369.24. Dallas, Tx. 17 Jan. '85.

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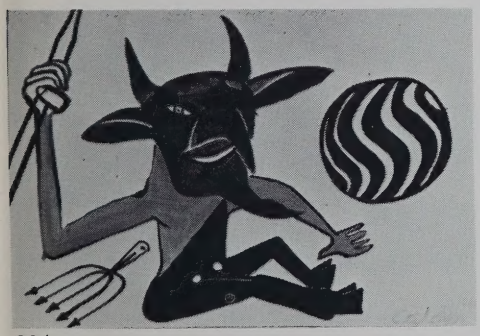

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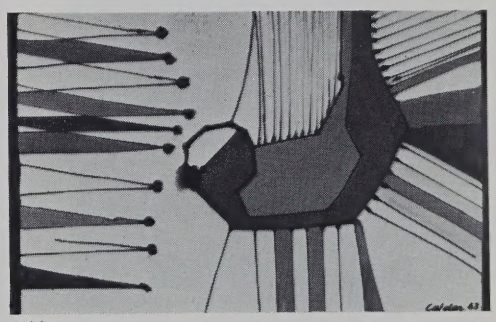

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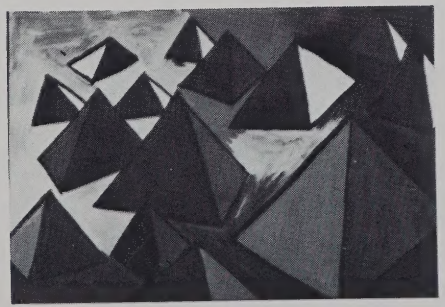

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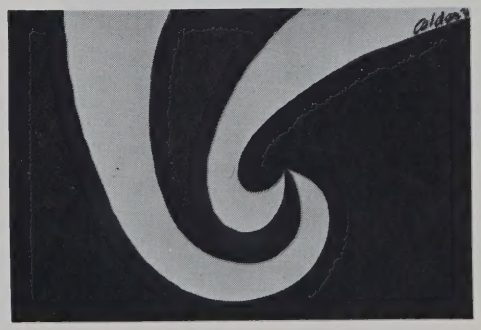

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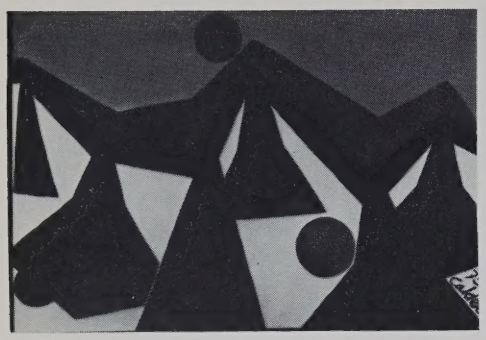

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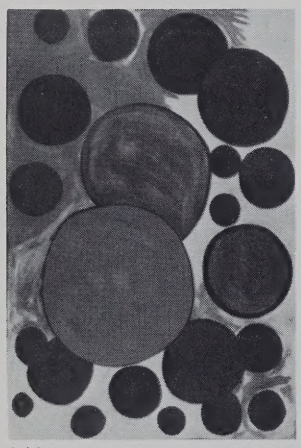

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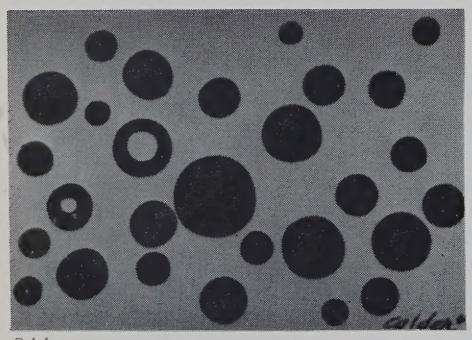

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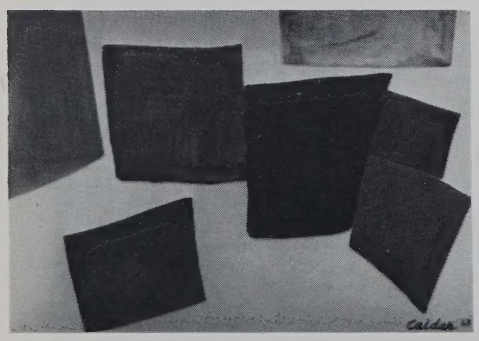

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842 CALDER, Alexander, called Sandy (1898-1976). Mountain Shadows, 1975. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.14. Dallas, Tx. 17 Jan. '85.

843 CALDER, Alexander, called Sandy (1898-1976). Multicolored Orbs, 1974. Gouache. 109.8 x 74.3 cm. Signed and dated in l/r. *85.369.29. Dallas, Tx. 17 Jan. '85.

844 CALDER, Alexander, called Sandy (1898-1976). Orbs, Four Open, 1964. Gouache. 74.9 x 110.5 cm. Signed and dated in l/r. *85.369.18. Dallas, Tx. 17 Jan. '85.

845 CALDER, Alexander, called Sandy (1898-1976). Patchwork, 1967. Gouache. 74.9 x 108 cm. Signed and dated in l/r. *85.369.22. Dallas, Tx. 17 Jan. '85.

846 CALDER, Alexander, called Sandy (1898-1976). Red and Black Sprouts, 1963. Gouache. 101.6 x 68.6 cm. Signed and dated in l/r. *85.369.3. Dallas, Tx. 17 Jan. '85.

847 CALDER, Alexander, called Sandy (1898-1976). Red Nautilus, White Nautilus, 1971. Gouache. 74.3 x 109.8 cm. Signed and dated in l/r. *85.369.25. Dallas, Tx. 17 Jan. '85.

848 CALDER, Alexander, called Sandy (1898-1976). Red Octopus, 1963. Gouache. 67.9 x 101.9 cm. Signed and dated in l/r. *85.369.4. Dallas, Tx. 17 Jan. '85.

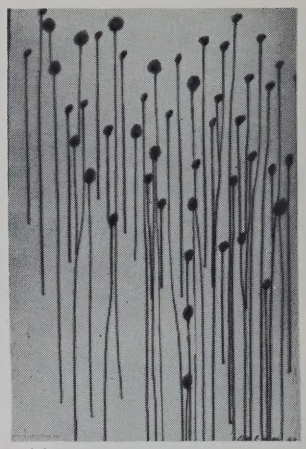
849 CALDER, Alexander, called Sandy (1898-1976). Red Star, Blue Nautilus, 1971. Gouache. 74.3 x 109.8 cm. Signed and dated in l/r. *85.369.27. Dallas, Tx. 17 Jan. '85.

850 CALDER, Alexander, called Sandy (1898-1976). Rock Arrangement, 1962. Gouache. 68.6 x 102.2 cm. Signed and dated in l/r. *85.369.21. Dallas, Tx. 17 Jan. '85.

851 CALDER, Alexander, called Sandy (1898-1976). Side Show, 1976. Gouache. 74.9 x 109. 8 cm. Signed and dated in l/r. *85.369.10. Dallas, Tx. 17 Jan. '85.

852 CALDER, Alexander, called Sandy (1898-1976). Sisters, 1967. Gouache. 74.9 x 109.2 cm. Signed and dated in l/r. *85.369.11. Dallas, Tx. 17 Jan. '85.

853 CALDER, Alexander, called Sandy (1898-1976). Snake and Pyramids, 1976. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.8. Dallas, Tx. 17 Jan. '85.



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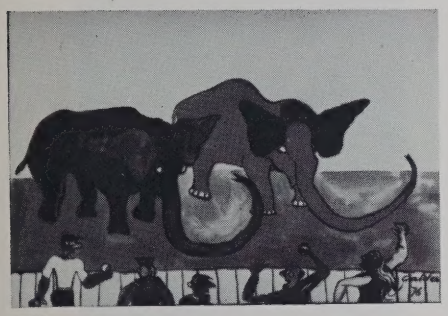

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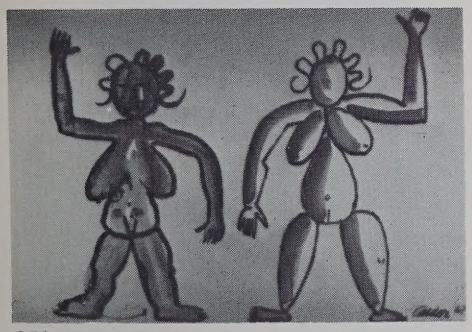

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854 CALDER, Alexander, called Sandy (1898-1976). Star and Blue Eared Moon, 1974. Gouache. 74.3 x 109.8 cm. Signed and dated in l/r. *85.369.30. Dallas, Tx. 17 Jan. '85.

855 CALDER, Alexander, called Sandy (1898-1976). Thirteen Balloons, 1971. Gouache. 109.8 x 74.3 cm. Signed and dated in l/r. *85.369.26. Dallas, Tx. 17 Jan. '85.

856 CALDER, Alexander, called Sandy (1898-1976). Tic-Tac Game, 1967. Gouache. 74.3 x 109.2 cm. Signed and dated in l/r. *85.369.23. Dallas, Tx. 17 Jan. '85.

857 CALDER, Alexander, called Sandy (1898-1976). Train, 1976. Gouache. 74.3 x 109.8 cm. Signed and dated in l/r. *85.369.34. Dallas, Tx. 17 Jan. '85.

858 CALDER, Alexander, called Sandy (1898-1976). Two Snakes and Pyramids, 1976. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.9. Dallas, Tx. 17 Jan. '85.

859 CALDER, Alexander, called Sandy (1898-1976). Two White Stars, 1974. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.7. Dallas, Tx. 17 Jan. '85.

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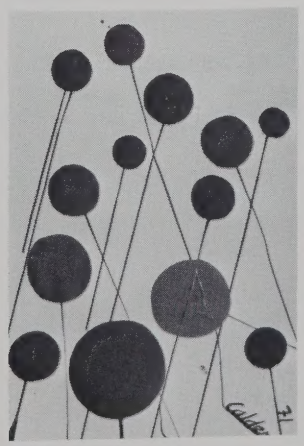

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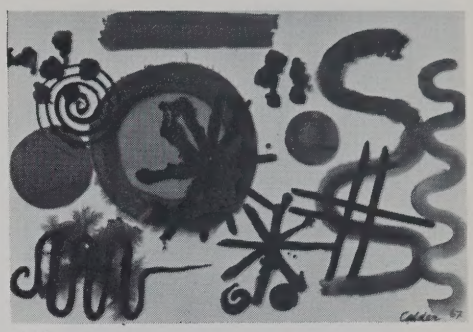

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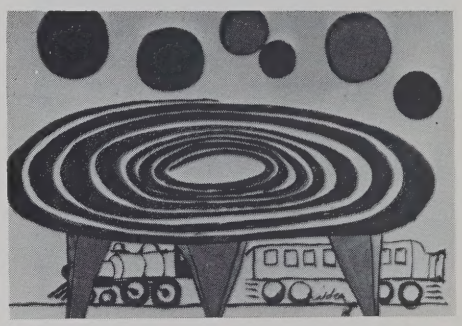

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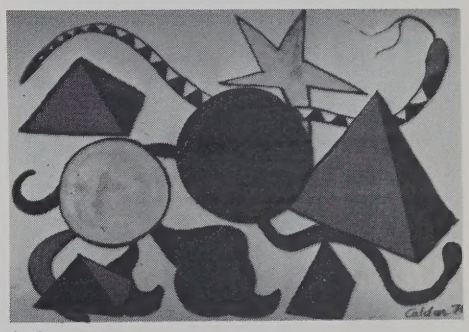

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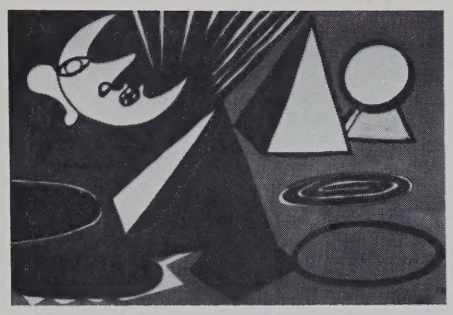

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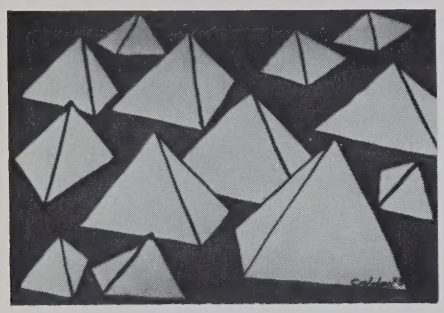

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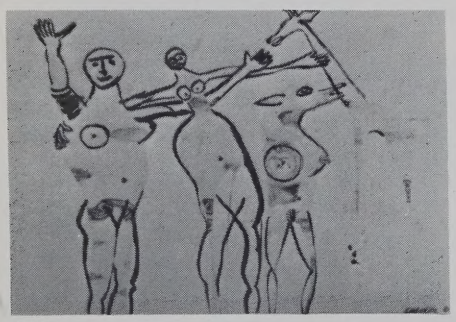

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860 CALDER, Alexander, called Sandy (1898-1976). White Moon and Pyramids, 1975. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.16. Dallas, Tx. 17 Jan. '85.

861 CALDER, Alexander, called Sandy (1898-1976). White Pyramids, 1975. Gouache. 74.9 x 109.8 cm. Signed and dated in l/r. *85.369.15. Dallas, Tx. 17 Jan. '85.

862 CALDER, Alexander, called Sandy (1898-1976). Woman and Giraffe, 1964. Gouache. 74.9 x.110.5 cm. Signed and dated in l/r. *85.369.2. Dallas, Tx. 17 Jan. '85.

863 CALDER, Alexander, called Sandy (1898-1976). Yellow Flower, 1966. Gouache. 110.5 x 74.9 cm. Signed and dated in l/r. *85.369.17. Dallas, Tx. 17 Jan. '85.

864 CALDER, Alexander, called Sandy (1898-1976). Young Star and Moon, 1974. Gouache. 74.3 x 109.8 cm. Signed and dated in l/r. *85.369.33. Dallas, Tx. 17 Jan. '85.

865 DUREN, Stephen D. (b. 1948). House with Front Porch. Oil on canvas. 45.7 x 35.6 cm. Signed in l/l. House in yellow-brown, roof red. *85.365.1. Grand Rapids, Mi. 26 Mar. '85.

866 DUREN, Stephen D. (b. 1948). Residential Street Corner. Oil on canvas. 35.6 x 45.7 cm. Signed in l/l. Painted in blue and green. *85.365.3. Grand Rapids, Mi. 26 May '85.

867 DUREN, Stephen D. (b. 1948). Residential Street Scene with Trees. Oil on canvas. 35.6 x 45.7 cm. Street with blues and greens, silver car. 85.365.2. Grand Rapids, Mi. 26 May '85.

868 GOODALE, Edith. Still Life, c. 1960. Oil on canvas. 40.6 x 50.8 cm. Lobster, bread, and wine goblet. Yellow background. 85.365.8. Grand Rapids, Mi. 26 May '85.

869 WILSON. Seascape with Sailboat, c. 1900. Oil on canvas. 20.3 x 25.4 cm. *85.365.9. Grand Rapids, Mi. 26 May '85.

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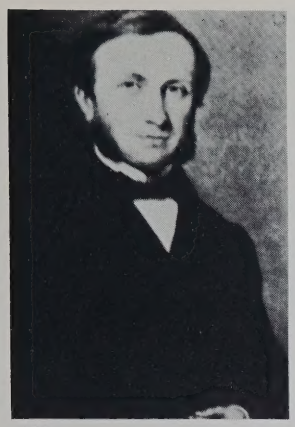

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Belgian, 19th Century

870 BILLOIN. Portrait of M. van der Haert. Oil on canvas. 100 x 80 cm. *85.453.1. Bruges, Belgium. 1 Nov. '84.

871 BILLOIN. Portrait of Mme. van der Haert. Oil on canvas. 100 x 80 cm. *85.453.2. Bruges, Belgium. 1 Nov. '84.

Czechoslovakian, 19th Century

872 BROCZIK, Wencelas de or Wenzel von (1851-1901). Seashore, Playing Croquet, 1883-4. 50.8 x 78.7 cm. *85.372. New York, N.Y. 15 Dec. '84.

Dutch, 17th Century

873 HEEM, David de. Still Life. Oil on canvas. 65 x 49 cm. *85.367.29. Bologna, Italy. 10 Aug. '84.

English, 18th Century

874 COOPER, J., Attributed to. Portrait of a Woman. Oil on canvas. 101.6 x 81.3 cm. *85.382. Centerville, Oh. 19 Jul. '85.

English, 19th Century

875 HOLT, E.F. Farm Scene in an English Village. Oil on canvas. 21.6 x 36.2 cm. *85.365.16. Grand Rapids, Mi. 26 May '85.

876 HULK, Abraham Jr. Seascape. Oil on canvas. Approx. 25.4 x 40.6 cm. *85.390.2. Lindfield, England. 19 Dec. '84.

Ethiopian, 19th Century

877 Unknown. Solomon and the Queen of Sheba. Raised gold and silver powdered elements. 181 x 190 cm. Inscribed: in Maarite et Gueze. Forty panels. *85.443. Seine-St.-Denis, France. 7 Apr. '85.

European, 17th Century

878 Unknown. Henriette de Coux, 17th-18th c. Oil on canvas. 66 x 52 cm., including frame. Blue dress. Canvas badly buckled. *85.429.4. St. Calais, France. 3 Nov. '83.

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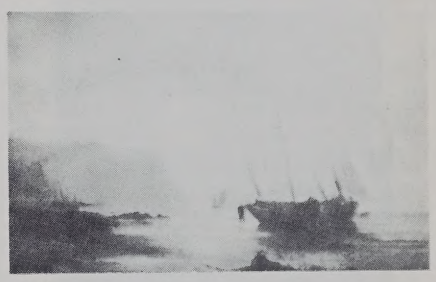

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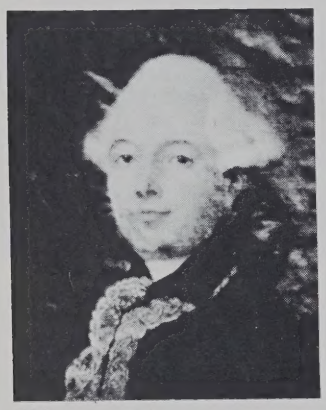

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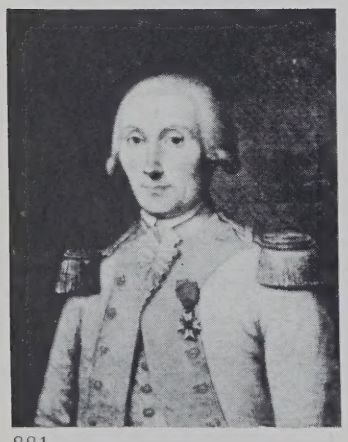

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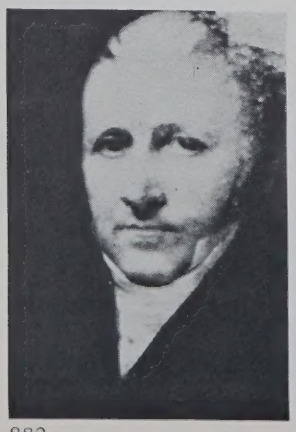

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879 Unknown. La Marquise de Maulmont, 17th-18th c. Oil on canvas. 70 x 50 cm., including frame. Inscribed on verso: Sophie de Royere. Woman wears gray-blue dress. *85.429.1. St. Calais, France. 3 Nov. '83.

880 Unknown. Le Comte Louis de Coux, 17th-18th c. Oil on canvas. 55 x 46 cm., including frame. Black velvet collar, gold trim, bottle-green jacket, black and midnight blue bow in hair. *85.429.2. St. Calais, France. 3 Nov. '83.

881 Unknown. Le Marquis de Maulmont, 17th-18th c. Oil on canvas. 75 x 58 cm., including frame. Cream-colored clothing with yellow edging, red St. Louis cross. *85.429.3. St. Calais, France. 3 Nov. '83.

882 Unknown. Portrait of Albert van der Haert, late 17th-early 18th c. Oil on canvas. 80 x 70 cm. *85.453.5. Bruges, Belgium. 1 Nov. '84.

883 Unknown. Portrait of Catherine Raphaël de Ilumbe. Oil on canvas. 125 x 100 cm., including frame. *85.453.9. Bruges, Belgium. 1 Nov. '84.

884 Unknown. Portrait of Jean-Louis de Brouwer (1637-70). Oil on canvas. 145 x 102 cm., including frame. *85.453.3. Bruges, Belgium. 1 Nov. '84.

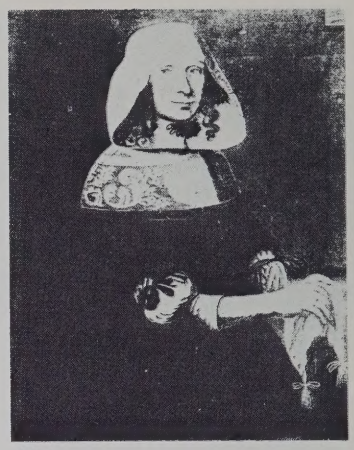
885 Unknown. Portrait of Mme. van der Haert (Mme. Rude), late 17th-early 18th c. Oil on canvas. 80 x 70 cm. *85.453.6. Bruges, Belgium. 1 Nov. '84.

European, 18th Century

886 Unknown. Guillaume de Brouwer (1693-1767). Oil on canvas. 120 x 90 cm., including frame. Wears uniform of sea captain of East India Company. *85.453.7. Bruges, Belgium. 1 Nov. '84.

887 Unknown. Portrait of Françoise de Chaene (1700-60). Oil on canvas. 120 x 90 cm., including frame. *85.453.8. Bruges, Belgium. 1 Nov. '84.

888 Unknown. Portrait of a Woman. Oil on canvas. 50 x 41 cm., including frame. *85.429.5. St. Calais, France. 3 Nov. '83.



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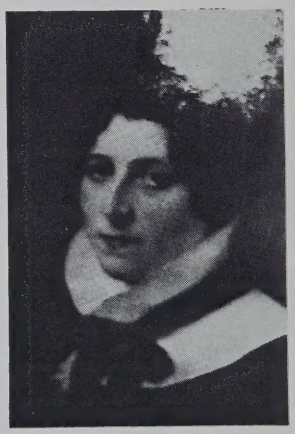

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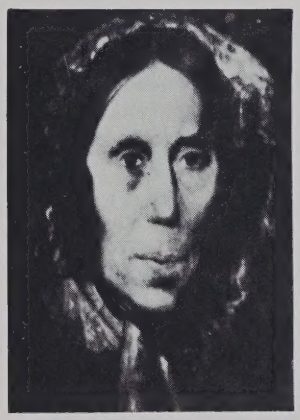

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European, 19th Century

889 GOSSAERD. Portrait Adelina Patti (1843-1919). Oil. *85.458.2. Barcelona, Spain. 1982. *Reward.*

890 Unknown. Portrait of Mme. Vandenbogaerde. Oil on canvas. 85 x 60 cm. *85.453.4. Bruges, Belgium. 1 Nov. '84.

Flemish, 17th Century

891 REGNIER, Nicolas called Niccolo Renieri (1590-1667). St. Jerome. Oil on canvas. 110 x 120 cm. *85.408.1. Lozzo Atesino, Italy. 24 Jul. '84.

French, 18th Century

892 BOISSIEU. Woman Playing a Mandolin. Oil on panel. 23 x 19 cm. Signed. Inv. no.: A 226. *85.436. Lyons, France. 3 Apr. '84.

893 Unknown. Annunciation. Oil. 82 x 124 cm. *85.459.1. Larchant, France. 1983.

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894 Unknown. Assumption of the Virgin. Oil. Approx. 180 x 120 cm. *85.459.2. Larchant, France. 1983.

895 Unknown. St. Roch and St. Antoine. Oil. Approx. 180 x 120 cm. *85.459.3. Larchant, France. 1983.

French, 19th Century

896 CHARRETON, Victor-Léon-Jean-Pierre (1864-1936). Landscape with Snow. Oil on cardboard. 22 x 26 cm., including frame. Signed. *85.445. Isère, France. 20 May '85.

897 MARQUET, Albert or Pierre-Albert (1875-1947). Café, 1898. Pastel. 12 x 20 cm. Initialed in l/r. *85.448.1. Paris, France. 10 Jun. '85.

898 MARQUET, Albert or Pierre-Albert (1875-1947). Edge of the River, 1898. Pastel. 16 x 24 cm. Signed in l/r. *85.448.2. Paris, France. 10 Jun. '85.

899 RENOIR, Pierre-Auguste (1841-1919). Drunken Silenus. Oil on canvas. 32 x 19 cm. Signed in l/l. *85.441.1. Paris, France. 4 May '85. *Reward.*

French, 20th Century

900 CHAGALL, Marc (1887-1985). La joie. Oil on canvas. 80.6 x 59.7 cm. *85.376.3. New York, N.Y. 2 Jul. '85.

901 LAURENCIN, Marie (1883-1956). Two Women on a Balcony, 1915. Oil on cardboard. 24 x 19 cm. Signed in u/r. *85.441.2. Paris, France. 4 May '85. *Reward.*

902 MASSON, André (b. 1896). Untitled, 1939. Sand on paper. 27 x 21 cm. Signed in l/l. *85.441.5. Paris, France. 4 May '85. *Reward.*

903 MATISSE, Henri (1869-1954). Mouvement de danse. Watercolor. 27 x 21 cm. In yellow colors. *85.444. Paris, France. 3 May '85.

Italian, 15th Century

904 Unknown. Portrait of Giovanni Pazzaglia. Oil on canvas. 69 x 65 cm. *85.454.2. Montone, Italy. 29 Feb. '84.

905 Unknown. Virgin and Child Enthroned with St. Anthony Abbot, St. Lawrence, St. Blaise, and St. Roch, 1498. Oil on wood. 153 x 137 cm. Background gold leaf, Virgin in red dress and blue mantle. *85.407. Buggiano, Italy. 27 Sep. '84.

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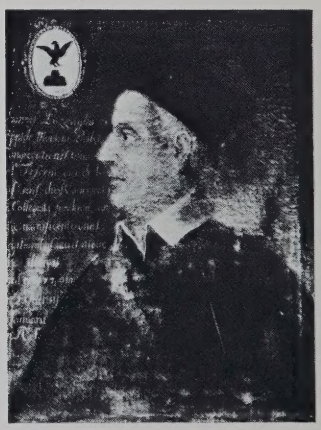

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Italian, 16th Century

906 BANDIERA, Benedetto (1564-1634). Virgin and Child. Oil on canvas. 200 x 150 cm. *85.454.1. Montone, Italy. 29 Feb. '84.

907 BUONAMICO, Agostino, called Tassi or Tassy (1565-1644). Crossing the Tiber. Oil on copper. 24 x 32 cm. (oval). *85.367.2. Bologna, Italy. 10 Aug. '84.

908 Unknown. Virgin and Child. Oil on canvas. 55 x 45 cm. *85.410. Montelabbate Apsella, Italy. 10 Sep. '83.

909 Venetian School. Virgin and Child. Oil on canvas. 130 x 180 cm. Ref.: Verona Fine Arts Department, no. 32194. Tobias and angel in background. *85.399.1. Isola della Scala, Italy. 14 May '84.

Italian, 17th Century

910 BURINO Burini or Burrini, Antonio (1656-1737). Allegory of Painting. Oil on canvas. 95.5 x 76.2 cm. *85.367.16. Bologna, Italy. 10 Aug. '84.

911 BURINO Burini or Burrini, Antonio (1656-1737). David. Oil on canvas. 132 x 91 cm. 85.367.13. Bologna, Italy. 10 Aug. '84.

912 BURINO Burini or Burrini, Antonio (1656-1737). Night Scene. Oil on canvas. 59 x 49 cm. (oval). *85.367.15. Bologna, Italy. 10 Aug. '84.

913 BURINO Burini or Burrini, Antonio (1656-1737). Pandora. Oil on canvas. 59 x 49 cm. (oval). *85.367.14. Bologna, Italy. 10 Aug. '84.

914 CANUTI, Domenico-Maria (1620-84). Sibyl. Oil on canvas. 120 x 105 cm. *85.367.22. Bologna, Italy. 10 Aug. '84.

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915 CASTELLO, Valerio (1625-59). Adoration of the Magi. Oil on canvas. 49 x 74 cm. *85.367.32. Bologna, Italy. 10 Aug. '84.

916 CRESPI, Giuseppe-Maria called Lo Spagnuolo (1665-1747). Mary Magdalene. Oil on canvas. 68 x 57.5 cm. 85.367.26. Bologna, Italy. 10 Aug. '84.

917 CRETI, Donato, called Donatino (1671-1749). Virgin and Child with Saints. Oil on canvas. 78 x 63 cm. Study for altarpiece. *85.367.10. Bologna, Italy. 10 Aug. '84.

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918 FETI or Fetti, Domenico (1589-1624). Moses. Oil on canvas. 65 x 49 cm. *85.367.6. Bologna, Italy. 10 Aug. '84.

919 FRANCESCHINI, Marco Antonio (1648-1729). Mary Magdalene. Oil on canvas. 97 x 118 cm. 85.367.21. Bologna, Italy. 10 Aug. '84.

920 GHERARDINI, Alessandro (1655-1723). Diana and Cupids. Oil on canvas. 70 x 85 cm. *85.367.18. Bologna, Italy. 10 Aug. '84.

921 GHERARDINI, Alessandro (1655-1723). St. Zita. Oil on canvas. 116 x 100 cm. *85.367.17. Bologna, Italy. 10 Aug. '84.

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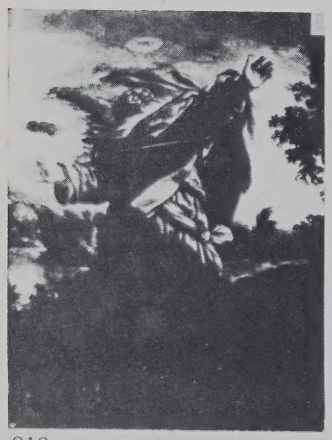

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922 GIORDANO, Luca, called Fa Presto (1632-1705). Meeting of Alexander and Roxanne. Oil on canvas. 63 x 83 cm. *85.367.12. Bologna, Italy. 10 Aug. '84.

923 Lombard School. Virgin and Child. Oil on canvas. 70 x 55 cm. *85.367.40. Bologna, Italy. 10 Aug. '84.

924 SIRANI, Giovanni Andrea or Jean André (1610-70). Mary Magdalene. Oil on canvas. 83 x 68 cm. *85.367.27. Bologna, Italy. 10 Aug. '84.

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927 *detail*

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925 SOLE, Giovanni Giuseppe or Giovan Gioseffo dal (1654-1719). Judgment of Paris. Oil on canvas. 129 x 170 cm. *85.367.5. Bologna, Italy. 10 Aug. '84.

926 SOLE, Giovanni Giuseppe or Giovan Gioseffo dal (1654-1719). Rest on Flight into Egypt. Oil on copper. 38 x 29 cm. (oval). *85.367.4. Bologna, Italy. 10 Aug. '84.

927 Unknown. Archangel Raphaël and Tobias. Oil on canvas. 192 x 130 cm. Inv. no. 09/00153867. Photograph is a detail of the painting. *85.406. Frascole di Dicomano, Italy. Oct. '84.

928 Unknown. Emilia-Romagna. Susanna and the Elders. Oil on canvas. 100 x 120 cm. *85.412.1. Naples, Italy. Jul. '78.

929 ZANCHI, Antonio (1631-1722). St. Jerome. Oil on canvas. 120 x 110 cm. *85.408.2. Lozzo Atesino, Italy. 24 Jul. '84.

Italian, 18th Century

930 BATONI or Battoni, Pompeo-Girolamo (1708-87). Noli me tangere. Oil on canvas. 100 x 70 cm. *85.412.2. Naples, Italy. Jul. '78.

931 BAZZANI, Giuseppe (1690-1769). Pietà. Oil on canvas. 96 x 194 cm. *85.367.23. Bologna, Italy. 10 Aug. '84.

932 BRANDI, Domenico (1683-1736). City Dog and the Country Dog. Oil on canvas. 42 x 52 cm. (oval). Illustration from *Aesop's Fables*. *85.367.33. Bologna, Italy. 10 Aug. '84.

933 BRANDI, Domenico (1683-1736). Frog and the Ox. Oil on canvas (oval). Illustration from *Aesop's Fables*. *85.367.34. Bologna, Italy. 10 Aug. '84.

934 CUNEGO, Domenico (1727-94). Allegory of Sculpture. Oil on canvas. 55 x 79 cm. *85.367.28. Bologna, Italy. 10 Aug. '84.

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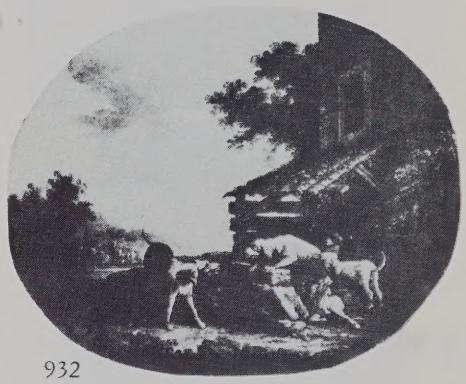

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935 GANDOLFI, Gaetano (1734-1802). Mercury. Oil on paper mounted on canvas. 52 x 37 cm. *85.367.1. Bologna, Italy. 10 Aug. '84.

936 GIAQUINTO, Corrado (1690-1765). Achilles with Suit of Armor. Oil on wood. 73 x 66 cm. *85.367.38. Bologna, Italy. 10 Aug. '84.

937 GIONIMO or Gionima, Antonio (1697-1732). St. Mercury. Oil. 54 x 35 cm. Sketch for altarpiece. 85.367.3. Bologna, Italy. 10 Aug. '84.

938 PANNINI, Francesco. Roman Ruins. Oil on canvas. 61 x 108 cm. *85.367.37. Bologna, Italy. 10 Aug. '84.

939 PIANCA, Antonio. Harvesters. Oil on canvas. 41 x 86 cm. *85.367.8. Bologna, Italy. 10 Aug. '84.

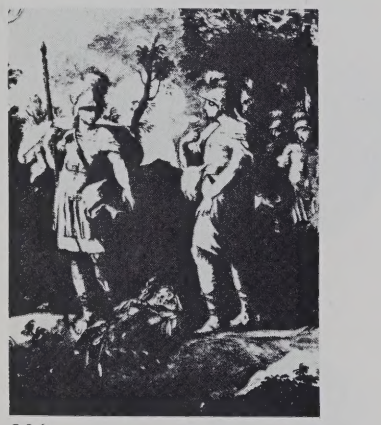
940 PIANCA, Antonio. Still Life with Melon, Mushrooms and Figs. Oil on canvas. 74 x 98 cm. *85.367.9. Bologna, Italy. 10 Aug. '84.

941 RICCI, Marco (1676-1729). Two Sailing Boats Capsized in a Storm. Oil on canvas. 144 x 106 cm. *85.367.24. Bologna, Italy. 10 Aug. '84.

942 RICCI, Marco (1676-1729). View of Rome. Oil on canvas. 42 x 67 cm. *85.367.25. Bologna, Italy. 10 Aug. '84.

943 Unknown. Flight into Egypt. Oil on canvas. *85.411. Rome, Italy. 22 May '82.

944 ZUCCARELLI or Zuccherelli, Francesco I (1702-88). Erminia and the Shepherds. Oil on wood. 64 x 90 cm. *85.367.7. Bologna, Italy. 10 Aug. '84.



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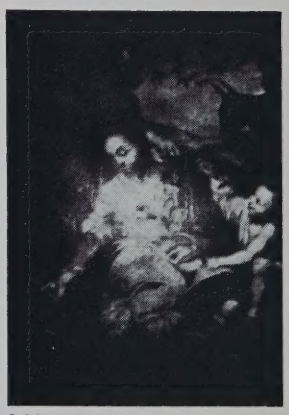

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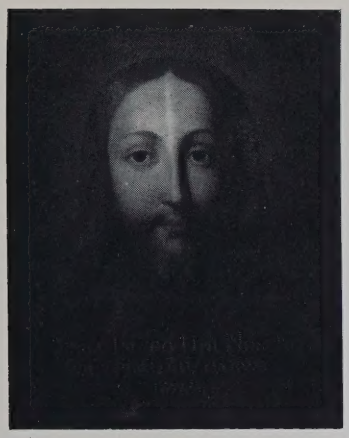

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Italian, 19th Century

945 Unknown. Head of Christ. Oil on canvas. 45 x 29 cm. Inscribed in lower part: VERA IMAGO DNI NOSTRI/ JESUX PJ-ADABAGARUM/REGEM. *85.409. Palermo, Italy. Mar. '84.

946 VENTURI, Luigi (b. 1812). Dog Lying in Sun in a Lane in Bologna. Oil on canvas. 24 x 36 cm. 85.367.39. Bologna, Italy. 10 Aug. '84.

Russian, 19th Century

947 ORLOFF, J. Russian Peasant on a Sleigh in the Snow Fighting Off Wolves (pair). Oil on canvas. Approx. 20.3 x 35.6 cm. Signed. 85.383.3-4. Lyndhurst, England. 10 Jul. '85.

Russian, 20th Century

948 PAGAVA, Vera (b. 1907). Deluge, 1944. Oil on canvas. 78 x 147 cm. Signed: V. Pagava. *85.430.5. Montrouge, France. 9 Feb. '85.

949 PAGAVA, Vera (b. 1907). Nativity, 1948. Oil on canvas. 65 x 81 cm. Signed: V. Pagava and dated in l/r. *85.430.1. Montrouge, France. 9 Feb. '85.

950 PAGAVA, Vera (b. 1907). Pietà, 1947. Oil on canvas. 100 x 82.5 cm. Signed: V. Pagava. *85.430.3. Montrouge, France. 9 Feb. '85.

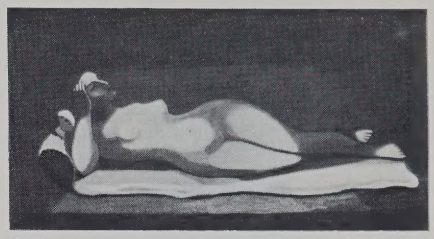
951 PAGAVA, Vera (b. 1907). Reclining Nude, 1943. Oil on canvas. 47 x 87.5 cm. Signed: V. Pagava. *85.430.2. Montrouge, France. 9 Feb. '85.

952 PAGAVA, Vera (b. 1907). Red Still Life, 1950. Oil on canvas. 91.5 x 160 cm. Signed: V. Pagava and dated in l/r. *85.430.6. Montrouge, France. 9 Feb. '85.

953 PAGAVA, Vera (b. 1907). Tree. Oil on canvas. 65 x 46 cm. Signed: V. Pagava. *85.430.4. Montrouge, France. 9 Feb. '85.

Spanish, 19th Century

954 RIBERA, Roman (b. 1848). Music Lesson. Oil. *85.458.1. Barcelona, Spain. 1982. *Reward.*



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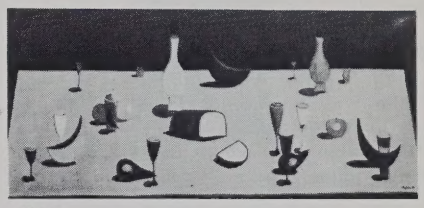

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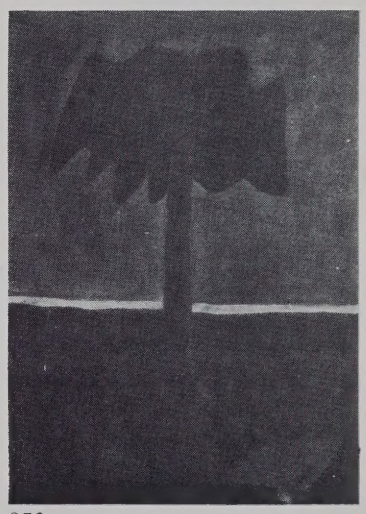

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Swiss, 18th Century

955 LIPS, Johann Heinrich (1758-1817). Portrait of J.C. Lavater. Oil. 62 x 54 cm. Inscribed on verso: Geschenk an den Grossvater Hasse von Chorher Cramer, Zurich, Grossvater von Frl. Orelli. Ref.: Swiss Institute of the History of Art in Zurich, catalogue no. 29, pl. 9, no. 5072. Portrait of Lavater in profile, at advanced age. 85.366.5. Zurich, Switzerland. 4 Aug. '83.

Swiss, 19th Century

956 LANDOLT, Salomon (1741-1818). Russian Command Post with Infantry and Cossacks Beside a River. Gouache. 23.2 x 27.8 cm. Signed in l/r. Inscribed on verso: H.C. Bodmer zur Arch, von J.J. Billweiler als Aquatint radiert. *85.366.3. Zurich, Switzerland. 4 Aug. '83.

957 LANDOLT, Salomon (1741-1818). Battle Between Cossacks and French Hussars and Infantry Beside the Sihl, Zurich, 1800. Gouache. Signed and dated in l/center: S. Landolt, 1800, Tübingen. Inscribed on verso: H.C. Bodmer, z. Arch 1921. *85.366.2. Zurich, Switzerland. 4 Aug. '83.

958 TÖPFFER, Adam or Wolfgang Adam (1766-1847). Ländliches Fest (Fête champêtre), c. 1820. Oil on canvas. 26 x 73 cm. Signed: AT. Picture cut from its frame. *85.370. Winterthur, Switzerland. 3 May '85. *Reward.*

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Prints and Drawings

American, 20th Century

959 HALE, Lilian Westcott. Be Welcome. Charcoal drawing. 72.4 x 57.1 cm. Woman by a fireplace. 85.375. New York, N.Y. 25 Apr. '85.

960 MCKNIGHT, Thomas Frederick (b. 1941). Taverna. Silkscreen. 53.3 x 58.4 cm. No. 34/35. *85.377.1. New York, N.Y. 2 Jun. '85.

French, 19th Century

961 DELACROIX, Ferdinand-Victor-Eugène (1798-1863). Descente aux enfers (study for). Gouache on blue paper. 22.5 x 15.5 cm. Workshop stamp in center/l. *85.441.6. Paris, France. 4 May '85. *Reward.*

French, 20th Century

962 ROUAULT, Georges (1871-1958). La Parade (from the "Cirque" suite). Aquatint etching. 30 x 26.5 cm. Signed in the plate. Not numbered. Ref.: Rouault, Isabelle, *Oeuvre gravé,* vol. I, 1978, no. 203. 85.374.1. New York, N.Y. 9 Jun. '85.

Russian, 20th Century

963 ERTÉ (Romain de Tirtoff) (b. 1892). Indo-China, 1984. Silkscreen. 65.4 x 55.9 cm. No. 174/350. *85.377.2. New York, N.Y. 2 Jun. '85.

Spanish, 20th Century

964 MIRÓ, Joan (1893-1983). La mesure de temps, 1960. Aquatint etching on Rives paper. 20 x 16 cm. Signed in l/r. No. 9/30. Ref.: Dupin, Jacques, *Miró gravure,* Maeght-Lelong Publishers, Paris, 1983, no. 285. *85.374.3. New York, N.Y. 9 Jun. '85.

965 MIRÓ, Joan (1893-1983). Feuilles eparses, 1965. Aquatint etching. 24 x 20 cm. Signed in l/r. Numbered in l/l: 45/50. Ref.: Dupin, Jacques, *Miró gravure,* Maeght-Lelong Publishers, Paris, 1983, no. 121. *85.374.4. New York, N.Y. 9 Jun. '85.

966 PICASSO, Pablo (1881-1973). Jacqueline. Lithograph on pink Japon paper. 49.5 x 32.4 cm. Signed in plate and in pencil in l/r. Inscribed in l/l: ler état. Unique lithograph. 85.374.2. New York, N.Y. 9 Jun. '85.

Swiss, 18th Century

967 HERRLIBERGER, David (1697-1777). Prospekt zu Hönig. 23 x 29 cm. *85.366.4. Zurich, Switzerland. 4 Aug. '83.

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Sculpture

American, 20th Century

968 AKAMU, Nina (b. 1955). Pegasus, c. 1983. Bronze. 45.7 x 58.4 cm. No. 5/8. *85.371. New York, N.Y. 11 Jun. '85.

Belgian, 16th Century

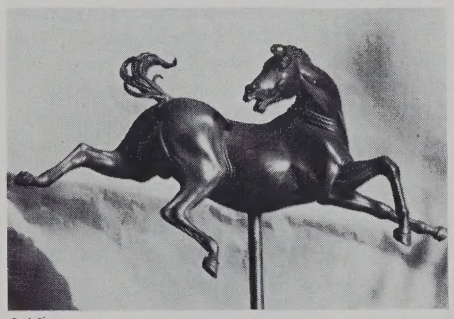
969 Unknown. St. Anthony Abbot. Polychrome on wood. H. 44 cm. Ref.: Institut Royal du Patrimoine Artistique (I.R.P.A.), No. M232214. Saint holds book in left hand and a hammer and bell in his right hand, a pig at his feet. *85.394.2. Hoegaarden-Houtem, Belgium. 29 Nov. '84.

Belgian, 17th Century

970 Unknown. Mechelen, Belgium. Virgin and Child. Polychrome on wood. Approx. H. 70 cm. Ref.: Institut Royal du Patrimoine Artistique (I.R.P.A.), No. M232203. *85.394.1. Hoegaarden-Houtem, Belgium. 29 Nov. '84.

European, 18th Century

971 KOELLER, Jean. Virgin and Child, 1750. Wood. H. 95 cm. *85.435. Lelling, France. 31 Mar. '85.



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972 Unknown. Altarpiece. Polychrome on chestnut wood. 400 x 300 cm. Four columns and three statues attached separately. *85.418. Sacos, Italy. 6 May '83.

French, 15th Century

973 Unknown. St. Gery Slaying the Dragon. Dark oak. Approx. H. 55 cm. *85.402.1. Valenciennes, France. 11 Apr. '84.

974 Unknown. Virgin and Child. Polychrome on wood. 46 x 17 cm. Ref.: Ministry of Culture, as part of the National Heritage, no. 2/1. *85.404. Nançay, France. 14 Mar. '85.

French, 16th Century

975 Unknown. St. Nicholas with Three Children. Wood. H. 70 cm. *85.402. 2. Valenciennes, France. 11 Apr. '84.

French, 17th Century

976 Unknown. Christ on the Cross. Ivory corpus. Ref.: *Inventaire supplémentaire des monuments historiques,* 22 Apr. 1977. *85.403. Biarritz, France. Theft date unknown.

French, 19th Century

977 BARYE, Antoine-Louis (1795-1875). Turkish Horse. Bronze, brown-green patina. H. 18.5 cm., base 7.5 x 19 cm. Base initialed: F.B. Foundry: Bardedienne. *85.440. Paris, France. 1 May '85. *Reward.*

French, 20th Century

978 CHARPENTIER (b. 1937). Fantasia. Solid bronze. 111.8 x 31.8 x 20.3 cm. No. 1/8. *85.376.2. New York, N.Y. 2 Jul. '85.

979 CHARPENTIER (b. 1937). Lotus. Solid bronze. 49 x 78.1 x 22.2 cm. No. 2/8. *85.376.1. New York, N.Y. 2 Jul. '85.

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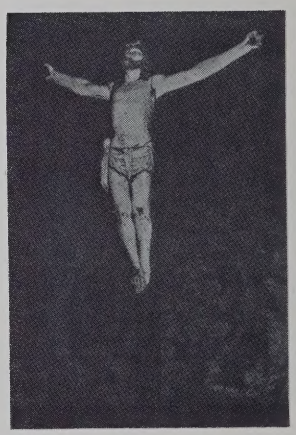

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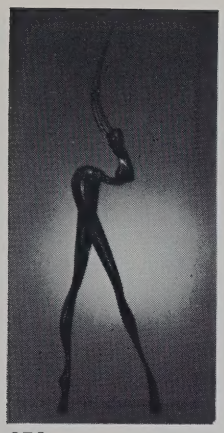

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Italian, 17th Century

980 CANTARINI, Simone called Simone da Pesaro (1612-48). Mother Telling Story to her Son. H. 32 cm. *85.367.48. Bologna, Italy. 10 Aug. '84.

981 MAZZA, Giuseppe (1653-1741). One of the Magi with his Page. Polychrome on wood. H. 36 cm. *85.367.45. Bologna, Italy. 10 Aug. '84.

982 MAZZA, Giuseppe (1653-1741). Saint in Ecstasy. *85.367.44. Bologna, Italy. 10 Aug. '84.

983 MAZZA, Giuseppe (1653-1741). St. Anthony. H. 50 cm. *85.367.43. Bologna, Italy. 10 Aug. '84.

984 MAZZA, Giuseppe (1653-1741). Virgin and Child. H. 33 cm. *85.367.42. Bologna, Italy. 10 Aug. '84.

985 Unknown. Virgin and Christ Child. Polychrome on wood. H. 130 cm., Base 70 x 60 cm. *85.414. Boccaleone di Argenta, Italy. 2 May '84.

Italian, 18th Century

986 PERRUCCA, Ignazio (d. about 1780). Angel, 1755-60. Wood. H. 40 cm. Ref.: Ministry of Culture, file 15, dated 30-6-1984. Angel missing from larger group showing St. Bartholomew. *85.397. Asti, Italy. 30 Jun. '84.

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987 PIO, Angelo Gabriello (1690-1770). Man Sitting on a Tree Trunk Eating Spaghetti. Polychrome on wood. H. 40 cm. *85.367.51. Bologna, Italy. 10 Aug. '84.

988 SCANDELLARI or Scandellara, Filippo (1717-1801). Shepherd Worshipping Christ Child. Polychrome on wood. H. 27 cm. *85.367.52. Bologna, Italy. 10 Aug. '84.

Italian, 19th Century

989 FANCELLI, Pietro. Country Woman with Stick. H. 33 cm. *85.367.47. Bologna, Italy. 10 Aug. '84.

990 Neapolitan. Guardian Angel. Polychrome papier-mâché on wood and shredded cloth. H. 125 cm. *85.419.2. Guardia Sanframondi, Italy. 13 Nov. '84.

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Candlesticks, Candelabra, Lamps

991 Italian, 17th century. Angels Holding Candlesticks (pair). Gilt wood. H. 37 cm. Ref.: Aquila Fine Arts Bureau, No. 2-5-13, file 130, dated 20.2.1931. *85.396.1-2. Sassa, Italy. 18 Sep. '84.

992 Italian, 17th century. Angels Holding Candlesticks (pair). Polychrome on wood. H. 39 cm. Ref.: Aquila Fine Arts Bureau, No. 2-5-13, file 130, dated 20.2.1931. *85.396.3-4. Sassa, Italy. 18 Sep. '84.

993 RAMSDEN, Omar. Candlesticks (pair), 1933. Solid silver. Inscribed on base: St. Bartholomew's. *85.424.1-2. London, England. 16 Apr. '85.

Ceramics, Pottery, Porcelain

994 BLOOR. English. Derby Vases (pair), 1820-40. H. 29.2 cm. Marked in iron-red: letter D and numeral 9 on one vase; other with a printed mark. Shield-shape with double scroll handles, the bodies decorated with tall gilt chinoiserie figures on a gros bleu ground, the square bases with a stylized gilt chain border, fitted brass liners. 85.381.14-15. New York, N.Y. 22 Jun. '85.

995 French, 19th century. Vieux Paris Fruit Coolers (pair). Porcelain. H. 36.2 cm. Baluster-shaped vessel with dish cover and liner; the body of round tapering form with floral bands. 85.381.16-17. New York, N.Y. 22 Jun. '85.

996 KWONG, Eva. American. Dark Peach (from "Strange Fruits" series). Wood-fired stoneware, with ash deposits and flame marks on surface, hand-modeled. 15.2 x 12.7 x 12.7 cm. Signed on base: potter's mark and Kwong. 85.373.3. Chicago, Il. 4 Oct. '84. *Reward.*

997 KWONG, Eva. American. Gourd Vase (from "Strange Fruits" series). Wood-fired stoneware, with ash deposits and flame marks on surface, wheel-thrown. 25.4 x 12.7 x 12.7 cm. Signed on base: potter's mark and Kwong. *85.373.1. Chicago, Il. 4 Oct. '84. *Reward.*

998 KWONG, Eva. American. Gourd Vase (from "Strange Fruits" series). Wood-fired stoneware, with ash deposits and flame marks on surface, wheel-thrown. 27.9 x 12.7 x 12.7 cm. Signed on base: potter's mark and Kwong. 85.373.2. Chicago, Il. 4 Oct. '84. *Reward.*

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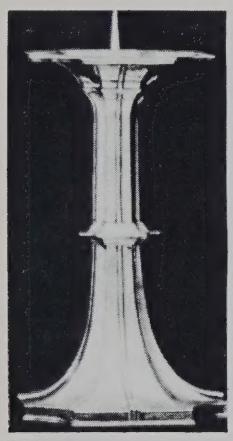

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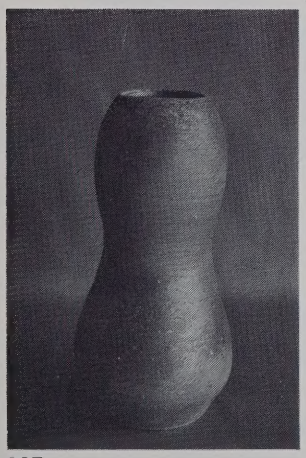

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999 KWONG, Eva. American. Pear (from "Strange Fruits" series). Wood-fired stoneware, with ash deposits and flame marks on surface, hand modeled. 15.2 x 10.2 x 10.2 cm. Signed on base: potter's mark and Kwong. *85.373.4. Chicago, Il. 4 Oct. '84. *Reward.*

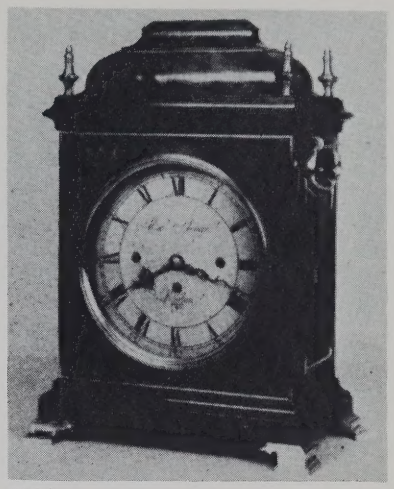
1000 KWONG, Eva. American. White Peach (from "Strange Fruits" series). Wood-fired stoneware, with ash deposits and flame marks on surface, hand modeled. 12.7 x 12.7 x 12.7 cm. Signed on base: potter's mark and Kwong. *85.373.5. Chicago, Il. 4 Oct. '84. *Reward.*

Clocks, Timepieces, Watches

1001 AINGE, Alexander. London, England. George III Striking Bracket Clock. Mahogany. Three train movement with verge escapement, chimes and repeats the quarter on eight bells, with shaped backplate decorated with floral engraving and basket of flowers in the center. Case with brass molds and mahogany veneers quartered on front door, surmounted by a shallow bell top and four brass finials. Circular brass bezel on door; square dial engraved and silvered with strike/silent in top left and fast/slow regulation top right; calendar aperture. *85.427.1. London, England. 26 Apr. '85.

1002 Balloon Case Clock, late 18th c. Fretted brass panels, urn finial, four brass splayed feet, and steel dial. *85.379. Gloucestershire, England. 6 Feb. '85. *Reward.*

1003 COCKEY, Edwards. Warminster, England, 18th century. Bracket Clock. Ebonized wood, pierced brass. H. 46.4 cm. Part of wood frame in front broken during theft. *85.388.1. Lumberland, N.Y. 29 Mar. '85.



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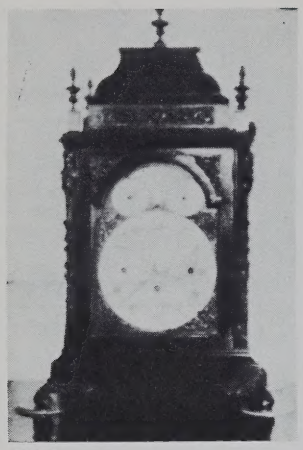

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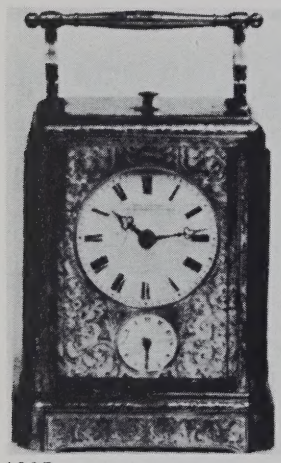

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1004 18th century. Chiming Bracket Clock. Mahogany case, gilt metal feet. Circulated white-painted hour dial, small calendar dial and small strike/silent dial. *85.385. Great Abington, England. 21 Jan. '85. *Reward.*

1005 French, mid-19th century. Carriage Clock. Enamel dial inscribed: HER DE LA MARINEA, Paris. No. on case: 2564. Two-plane escapement. *85.425. Rotterdam, Netherlands. Apr. '85.

1006 GOODE, C. London, England. George I Striking Bracket Clock. Walnut. H. 38.1 cm. Dial signed: C. Goode London. Brass handle to the caddy top, pierced wood side frets. Silvered chapter-ring enclosing false pendulum and calendar apertures in matted center, with mask-and-scroll spandrels and strike/silent in the arch: Quarter-strike movement via two trains, heart-shaped back cock, verge escapement, signature repeated on profusely engraved back plate; three blued steel securing brackets to seatboard and case. *85.427.2. London, England. 26 Apr. '85.

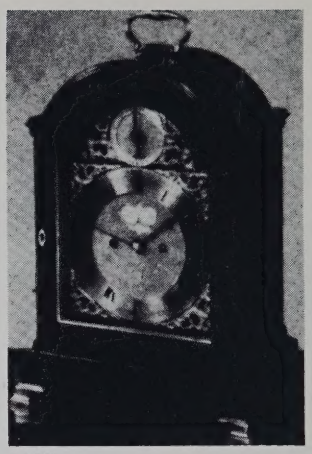
1007 GRANT, Richard. London, England. Bracket Clock, c. 1780. Mahogany. H. 39 cm. Inscribed on dial: Richard Grant, London. *85.426. London, England. Apr. '85.

1008 Louis XV Clock. Wood core, veneer of brass and gilt bronze. Base damaged. *85.439. Arras, France. 28 Mar. '85.

1009 MOTTRAM, John. London, England. Ormolu Musical Clock. Gilt, towers containing crystal glass rods. H. 61 cm. Repeating tower motif, the musical movement plays a repertoire of four tunes on bells, only the bottom set of glass rods revolve when working, dome top. *85.383.5. Lyndhurst, England. 10 Jul. '85.

1010 REGNAULT, P. Paris, France. Louis XIV Clock. Ebony inlay, red tortoise shell, and bronze. H. 49 cm. Inscribed: P. REGNAULT à Paris. *85.438.2. Bouches-du-Rhône, France. 16 Mar. '85.

1011 THAME, William Lawrence. English, 18th century. Table Clock/Music Box. Satinwood, inlaid walnut. H. 67.3 cm. Music box crank handle on right. *85.388.2. Lumberland, N.Y. 29 Mar. '85.



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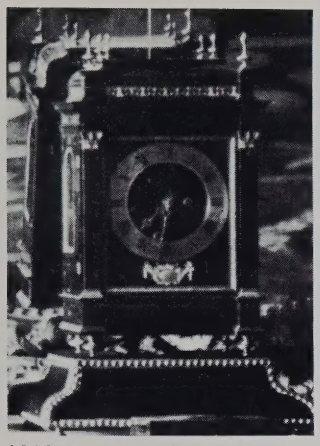

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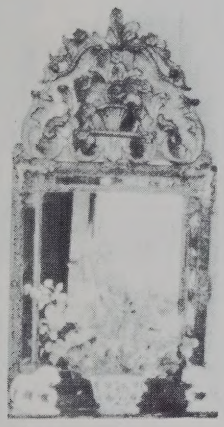

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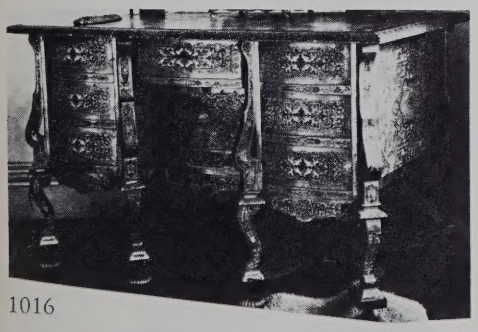

1016

Folk Art

1012 Arrow Weather Vane. *85.400. London, England. 15 Apr. '85. *Recovered.*

Furniture, Accessories

1013 BERAIN. French. Louis XVIII Mirror. Gilt wood. 150 x 77 cm. *85.438.1. Bouches-du-Rhône, France. 16 Mar. '85.

1014 French, 19th century. Louis XV Console Tables (pair). Kingwood veneer, fitted Sèvres porcelain plaques to sides, black marble top. 91.4 x 76.2 cm. Sèvres porcelain plaques decorated with bouquets of flowers in reserve panels and apple green ground and ormolu mounts. Fitted pigeon holes. Small drawers enclosed by a fall flap lined with tooled leather scribe and two porcelain panels to fronts with birds in landscapes. Cabriole legs with ormolu rams' masks and acanthus leaves to knees and sabot with semi-circular shaped stretcher with urn-shaped vase to center. *85.383.1-2. Lyndhurst, England. 10 Jul. '85.

1015 Gothic. Chest with Five Panels. 180 x 74.5 x 55 cm. Ref.: Classified Historic Monument, 30 Jan. '75. *85.434. Neuvy-Satour, France. 17 Feb. '85.

1016 Italian, 17th century. Cabinet. Ebony inlaid with ivory. *85.431.3. Ecuillé, France. 1 Oct. '83.

1017 Regency Desk. Mahogany. 82 x 200 x 80 cm. *85.450. Paris, France. Jun. '85.

1018 Small Lowboy. Oak, black ebony band around top. Approx. 68.6 x 61 x 35.6 cm. Dark patch near rear edge. *85.452. London, England. 24 Feb. '85. *Reward.*

1019 Tambour Table. *85.428. London, England. 31 Mar. '85.

Ivories

1020 Italian, 14th century. Virgin and Child. Ivory on mahogany base. Approx. H. 25.4 cm. *85.380. Tewkesbury Abbey, England. 28 Jan. '85.

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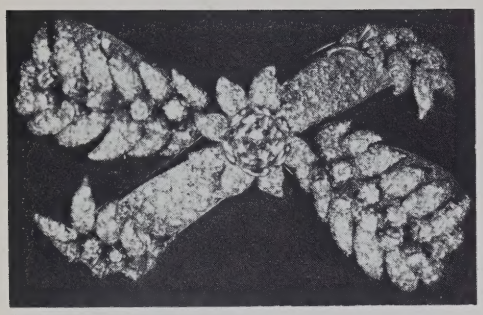

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Jewelry

1021 SCHLUMBERGER, Jean. Diamond Bow-Knot Pin. Platinum and gold mount, one round diamond weighing approx. 2.5 car., set with 523 round diamonds, approx. 30 car. Two round diamonds missing. Formed center section of necklace. *85.457. New York, N.Y. 9 Jul. '85. *Reward.*

Liturgical Objects

1022 BLASIO, Nicola de. Naples, Italy. Desk Lectern with Liturgical Text, c. 1750. Silver, silver-gilt and wood. 68 x 68 x 38 cm. Initialed: NDB. *85.419.6. Guardia Sanframondi, Italy. 13 Nov. '84.

1023 BLASIO, Nicola de. Naples, Italy. St. Domenic, 1751. Cast and embossed silver, gilt copper. Base wood and gold leaf. H. 70 cm. Initialed twice: DNB. Reliquary. *85.419.4. Guardia Sanframondi, Italy. 13 Nov. '84.

1024 BLASIO, Nicola de. Naples, Italy. St. Roch, 1751. Cast and embossed silver, gilt copper. Base wood and gold leaf. H. 72 cm. Initialed: DNB. Reliquary. *85.419.5. Guardia Sanframondi, Italy. 13 Nov. '84.

1025 Censer, 1747. Silver. H. 28 cm. Dated 1747. *85.419.16. Guardia Sanframondi, Italy. 13 Nov. '84.

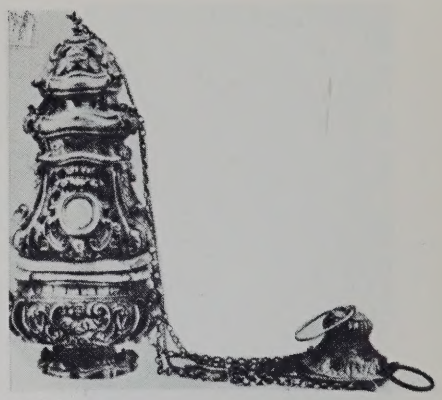
1026 Chalice. Silver-gilt. Approx. H. 25 cm. *85.421. Rosental, Austria. 6 Dec. '84.

1027 Chalice, c. 1654. Silver and silver-gilt. H. 22.5 cm. Base decorated with engraving of St. Assunta among the angels. *85.419.13. Guardia Sanframondi, Italy. 13 Nov. '84.

1028 Chalice, 18th c. Silver and silver-gilt. H. 28 cm. Inscribed under base: P. IOSEPH BONINI TAURINENSIS PRESBYTER CONGR. OR. GUARDIAE 1781. *85.419.14. Guardia Sanframondi, Italy. 13 Nov. '84.

1029 Chalice, 18th c. Silver and silver-gilt with colored stones. H. 31 cm. Inscribed under base: S.R.M. DI S. SEBAST MARTIRE A.D. 1795. Inscribed on edge of stem: M.C. and NAP 795. *85.419.15. Guardia Sanframondi, Italy. 13 Nov. '84.

1030 Ciborium, 17th c. Silver and silver-gilt. Engraved on cup are scenes of the passion of Christ. *85.419.11. Guardia Sanframondi, Italy. 13 Nov. '84.



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1031 Ciborium, 17th c. Silver and silver-gilt. H. 31 cm. Decorated with scrolls, coronets, vegetal designs, and heads of children. *85.419.12. Guardia Sanframondi, Italy. 13 Nov. '84.

1032 Monstrance, 17th c. Silver and silver-gilt. H. 77.5 cm. *85.419.9. Guardia Sanframondi, Italy. 13 Nov. '84.

1033 Monstrance, 17th c. Silver and silver-gilt. H. 77 cm. *85.419.10. Guardia Sanframondi, Italy. 13 Nov. '84.

1034 Reliquary, 18th c. Gilt wood. 80 x 80 x 40 cm. Inscribed in central medallion: CORPUS S. PIUM MARTYRI. Rectangular base with four lions' paws. *85.395. Ascoli Piceno, Italy. 25 Sep. '84.

Miniatures

1035 English. Jacobean Double Portrait of Prince Charles Edward and Prince Henry Stuart. Gold frame. 5.1 x 7.6 cm. *85.393.1. Fort William, England. 3 Dec. '84.

Rugs, Carpets

1036 Chirvan. Caucasus. Rug. 150 x 110 cm. *85.451.4. Paris, France. 24 May '85.

1037 Chirvan. Caucasus. Rug. 350 x 120 cm. *85.451.5. Paris, France. 24 May '85.

1038 Goum. Persian. Rug. Wool and silk. 370 x 270 cm. *85.451.1. Paris, France. 24 May '85.

1039 Hereke. Turkish. Rug. Silk. 165 x 121 cm. Label: no. 85120. Red background, decorated with prayer niche, floral designs, and vase in silver brocade, beige scrolls and beige border with Arabic inscriptions. *85.405.2. Berne, Switzerland. 18 Jun. '84.

1040 Hereke. Turkish. Rug. Silk. 95 x 61 cm. Label: no. 90186. Beige background with prayer niche, flowers and vase, golden brown border with beige medallions. *85.405.3. Berne, Switzerland. 18 Jun. '84.

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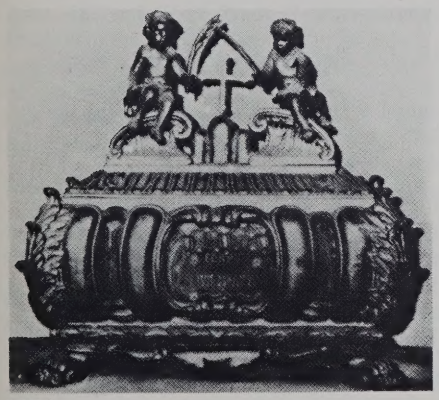

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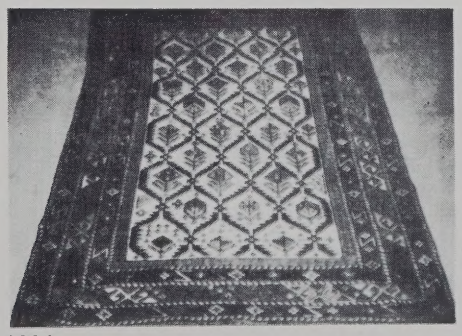

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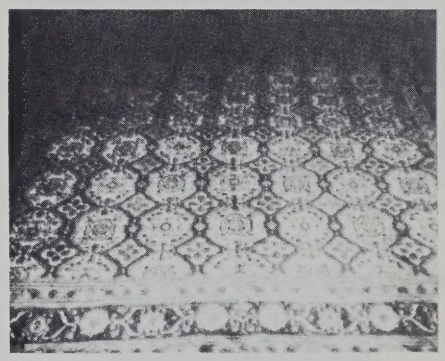

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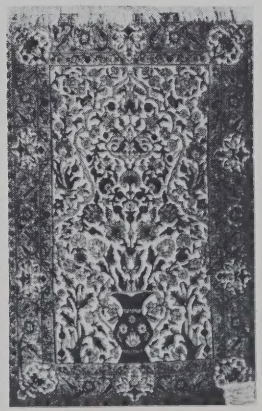

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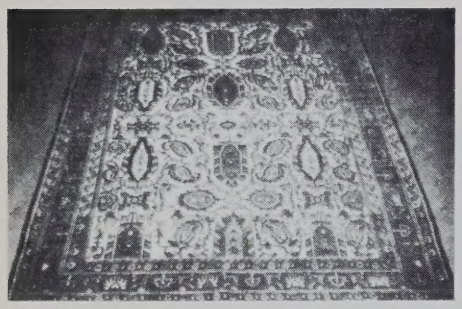
1041 Melayer. Persian. Rug. 200 x 140 cm. *85.451.3. Paris, France. 24 May '85.

1042 Qom. Persian. Rug. Silk. 167 x 110 cm. Label: no. 84291. Background reddish with blue border. *85.405.1. Berne, Switzerland. 18 Jun. '84.

1043 Senneh. Persian. Rug. 300 x 140 cm. *85.451.2. Paris, France. 24 May '85.



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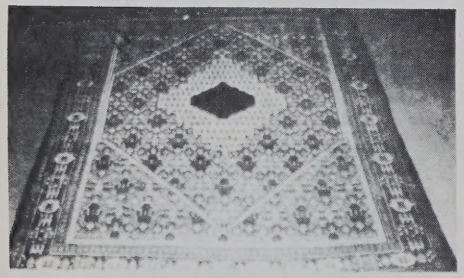

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1053

Silver

1044 Albanian. Purse (pair). Silver. 12 x 7.5 cm. Filigree work. *85.422.1-2. Burgenland, Austria. 18 May '84.

1045 CRICHTON. English. Georgian-Style Cup. Silver. H. 38.1 cm. Inverted bell-shaped vessel with foliated scroll handles and molded median banding, stepped round base, fitted cover with urn finial. Presentation inscription. Wood base with inscribed metal plaque. 85.381.12. New York, N.Y. 22 Jun. '85.

1046 CRICHTON. English. Two-Handled Georgian Style Cup. Silver. H. 38.1 cm. Tapering round vessel with C-scroll handles and round stepped socle, matching cover with urn finial. Elaborate golf trophy inscription. 85.381.10. New York, N.Y. 22 Jun. '85.

1047 CRICHTON. English. Two-Handled Georgian Style Cup. Silver. H. 61 cm. Domical cover with squat acorn finial and applied decoration, two female figured handles, round base with applied rosettes, engraved coat of arms; inside cover is a fitted round plaque having engraved names. 85.381.11. New York, N.Y. 22 Jun. '85.

1048 Cylindrical Tankard. Silver. H. 21.6 cm. Tapering vessel with overall repoussé Renaissance style figural decoration and scroll work, fitted cover with putto thumb grip, handle with caryatid and bird claw. 85.381.7. New York, N.Y. 22 Jun. '85.

1049 Half Shell Gadroon Border Dishes (pair), 1905. Silver. L. 25.4 cm. Single mermaid torso and chased double fish tail. *85.423.1-2. London, England. 15 Mar. '85.

1050 HOWARD. Three-Handled Cup. Sterling silver. H. 29.8 cm. Engraved with names and "The Growlers." Round vessel with median band and three scroll handles, footed base. 85.381.5. New York, N.Y. 22 Jun. '85.

1051 HOWARD. Trophy Cup. Sterling silver. H. 40.6 cm. Urn shape with gadrooned rim, the fitted cover with reeding and baluster-shaped finial, the body with matching reeding and double scroll handles, molded stepped base. Engraved inscriptions. 85.381.4. New York, N.Y. 22 Jun. '85.

1052 HOWARD. Trophy Cup. Sterling silver. H. 35.6 cm. Inscribed: Lenox Horse Show. Plain ovoid tapering vessel on a round socle and having plain angular handles. 85.381.9. New York, N.Y. 22 Jun. '85.

1053 Incense Boat, 1832-9. Silver. L. 12.5 cm. Inscribed: P.C., N, 8. *85.419.7. Guardia Sanframondi, Italy. 13 Nov. '84.

1054 London, England, Geoge III Cup, 1765. Silver. H. 40.6 cm. Swelled repoussé vessel decorated with vines and scroll work, on a matching socle, foliated scroll work handles, fitted dome cover with flame finial and gadrooned rim. Engraved coat of arms. Wood base with engraved silver presentation plaque. Maker's mark indistinct. 85.381.13. New York, N.Y. 22 Jun. '85.

1055. London, England. George III Salver, 1771. Silver. Diam. 29.2 cm. Undulating gadrooned rim on pad supports; engraved presentation inscription underfoot. Maker's mark effaced. 85.381.8. New York, N.Y. 22 Jun. '85.

1056 Three-Handled Trophy Cups (pair). Sterling silver. H. 21.6 cm. Repoussé decorated handles, one with presentation inscription, the other with a series of engraved names. 85.381.1-2. New York, N.Y. 22 Jun. '85.

1057 TIFFANY. Cup. Sterling silver. H. 24.1 cm. Flaring round vessel with three reeded and foliated incurved handles, wrought iron banding on a gadrooned and beaded based with foliated paw feet. 85.381.3. New York, N.Y. 22 Jun. '85.

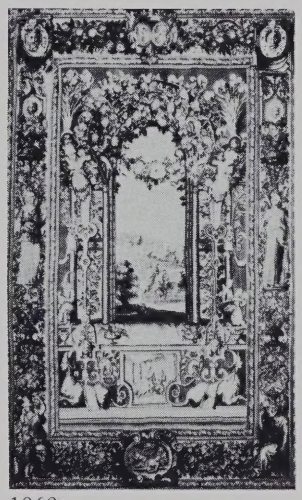
1058 WEST & SON. Dublin, Ireland. Pierced Sweetmeat Bowl, 1902. Silver. Diam. 22.9 cm. Round vessel with pierced sides decorated with repoussé birds, scroll work, and flowers, the flat base with four dolphin feet; fitted matching cover with bird finial. Engraved crest. 85.381.6. New York, N.Y. 22 Jun. '85.

Tapestries, Textiles

1059 Flemish. Tapestry, 18th c. *85.447. Hauts de Seine, France. 20 Mar. '85.

1060 Tapestry. 385 x 240 cm. Pink background. *85.449. Paris, France. 16 Jun. '85.

1059



1060

Egyptian

1061 XXVI Dynasty, 664-525 B.C. Heart Scarab. Green stone. L. 7.0 cm. Hieroglyphic inscriptions. 85.384.3. New York, N.Y. 25 Apr. '85.

1062 XXVI Dynasty, 664-525 B.C. Scabaroid. Stone, gold swivel mount. L. 3.8 cm. 85.384.4. New York, N.Y. 25 Apr. '85.

1063 XXVI Dynasty, 664-525 B.C. Statuette of a Pharaoh. Gold. H. 3.5 cm. 85.384.5. New York, N.Y. 25 Apr. '85.

1064 Late Dynasty, 730-322 B.C. Statuette of the Goddess Sekhmet. Blue faïence. H. 9.5 cm. 85.384.1. New York, N.Y. 25 Apr. '85.

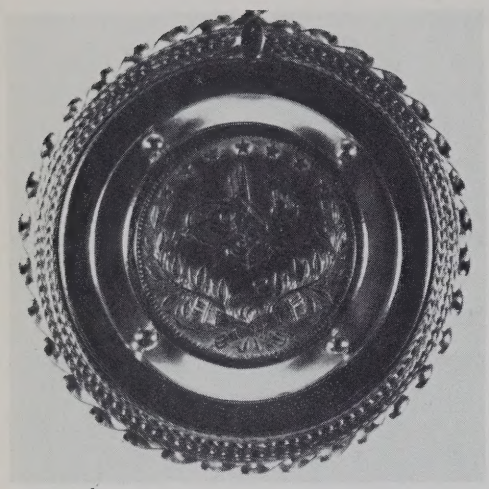
1065 Late Dynasty, 730-322 B.C. Statuette of the Goddess Sekhmet. Electrum. H. 4.1 cm. Holds a lotus bud. 85.384.2. New York, N.Y. 25 Apr. '85.

Pre-Columbian

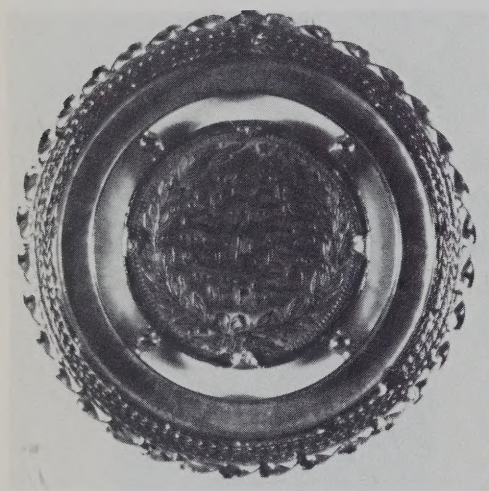
1066 Panamanian. Figure with Human Top and Animal Bottom, c. 800-1000 A.D. Gold. H. 7.9 cm. *85.368.1. New York, N.Y. 19 Jun. '85.

1066

Islamic Art

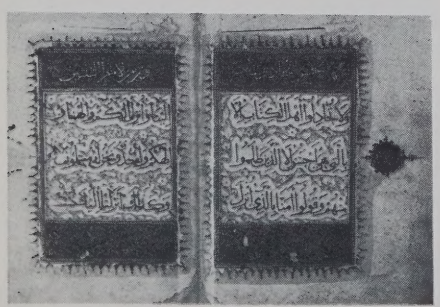


1067 *obverse*



1067 *reverse*

1068



1068

Jewelry

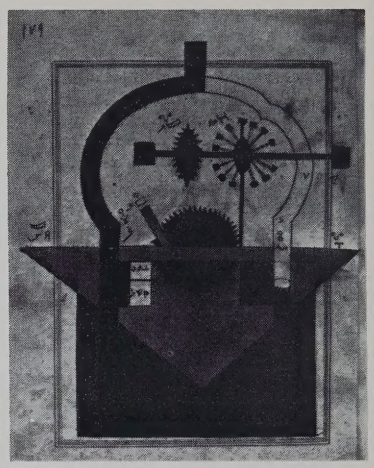
1067 Turkey. Coin Pendant with Chain, 1327. Gold, 22 car., coin and 18 car. chain. Diam. coin 2.5 cm., L. chain 71.1 cm. Dated on obverse in Arabic. Inscribed on reverse in Arabic: MUHAMAD and CONSTANTINE. Obverse bordered by seven stars. *85.401. Mississauga, Ont. Jul. '85.

Manuscripts

1068 Egypt, Shawwal 734 A.H./June 1334 A.D. Qur'an Section. Colored ink and gold on paper. Original binding of black Morocco with stamped central medallions and corner pieces. 36 x 25 cm. Copied by Amir Hajj bin Ahmad al-Saini. Ref.: *The Unity of Islamic Art,* Riyadh, 1985, no. 19, pp. 38-9, and *33 Masterpieces of Islamic Art,* from Ahuan Islamic Art, 1974-1984, p. 15. Text: Juz XXVI. 46 folios, with five lines to the page written on paper in elegant Rayhani script in gold. Diacritical marks in blue, illuminated rosettes between verses and margins ruled in blue and gold. Double-page of illumination in blue and gold, and folios 1b-2a have interlinear floral decoration in pink and blue. Late 15th-century inscription on folio 1a states that the Qur'an was given in endowment to the Jamal al-Din Marjan Madrasa in Taiz, Yemen. *85.456.1. London, England. 12 Jul. '85.

1069 India, 17th century. Al-Jazayeri's Treatise on Mechanical Devices. Ink and watercolor on paper. Red Morocco binding decorated with gold floral motifs. 21.7 x 17.5 cm. Arabic manuscript with 105 folios, seventeen lines to the page, written in clear Naskhi script. 83 color diagrams. Book plate of Philip Hoffer. *85.456.4. London, England. 12 Jul. '85.

1068



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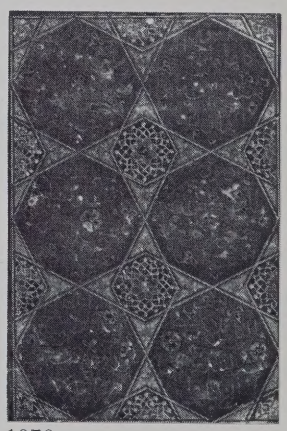

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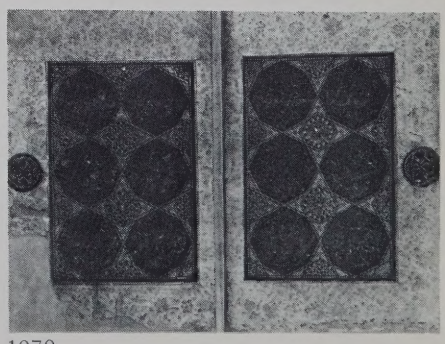
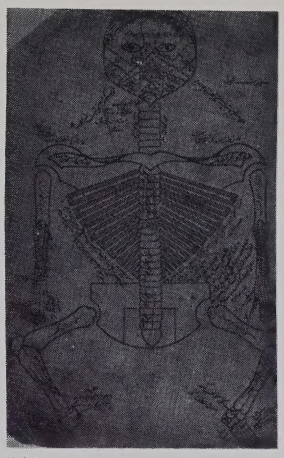


1070

1070 Iran, 703 A.H./1304 A.D. Qur'an. Colored ink and gold on paper. 30.2 x 19.5 cm. Copied and illuminated by Abdul Aziz bin Abu'l-Ghanam bin Abu'l Fazail al-Kashi. Ref.: *The Unity of Islamic Art* , Riyadh, 1985, no. 15, pp. 34-5, and *Hali* (the International Magazine of antique carpets and textiles) Issue 27, July, August, September 1985, p. 58, plate 1. 272 folios with thirteen lines of script in two different styles, within gold, blue and green margins. Gold rosettes mark the verse-ends, and illuminated medallions and palmettes in the borders indicate the divisions of five and ten verses. First double-page has illuminated geometrical frontispiece. Each folio has six silver (now oxydized) octagons with flowing wave-pattern, and forms background for gold calligraphy interlaced with a different flowering vine in every panel. Smaller blue octagons with a gold and red geometric flower link the silver octagons, and the smaller triangular spaces are in reddish gold with a paler gold leaf motif. All Sura headings written in gold within illuminated rectangular panel with a palmette projecting into the border. Colophon, identifying the scribe and providing the date, written in gold. On final folio, an inscription dated 701 (1660) indicates manuscript given to Mir Sultan Mahmud, "the eldest son." Floral borders are distinctly Mughal in style. *85.456.9. London, England. 12 Jul. '85.

1071 Iran, 15th century. Kitab Tashrih-i Badani-i Insan (Treatise on Human Anatomy). Ink and paint on paper. Tooled leather binding. 25 x 17 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 47, pp. 64-5, and *Apollo*, May 1985, p. 301, no. 11. 27 folios with 21 lines to the page in fine Naskhi script, and margins ruled in blue and gold. Title contained in gold and blue illuminated headpiece. Five full-page anatomical drawings depicting the skeletal, nervous, muscular, intestinal and the cardiovascular systems. Manuscript has its original tooled leather binding, decorated with a central circular medallion and pendants and stamped in several places with the binder's name, Muhammad al-Sharif. *85.456.10. London, England. 12 Jul. '85.



1071

1071

1071

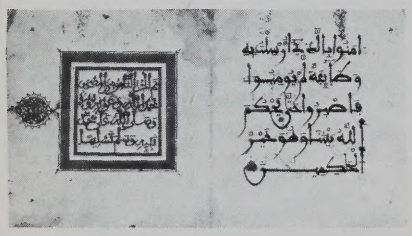
1072 Iraq, early 14th century. Fragment of a Qur'an. Colored ink and gold on paper. 37.5 x 27.5 cm. Copied by Arghun al-Kamili. Illuminated by Muhammad bin Sayfal-Din al-Naqqash. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 17, pp. 36-7, and *Apollo*, May, 1985, p. 302, no. 15. 28 folios with thirteen lines of Rayhani calligraphy on polished paper. Verse-ends marked by gold rosettes; the divisions of five verses by gold crested medallions with white Kufic on blue inside; and the divisions of ten verses by similar gold discs. Six Sura headings, each differently illuminated in colors and gold within a rectangular panel (headings of Suras LXXII, XLI, XXIX, LVI, LX, XL). *85.456.12. London, England. 12 Jul. '85.

1072

1072

1073 Morocco, 13th century. Qur'an Section. Colored ink and gold on parchment. 21.5 x 20 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, pp. 30-1. Text: Juz VIII. 74 folios and three end-folios. Each folio has five lines of dark brown Maghribi script, with orthographic marks in red, yellow, blue and green. Gold medallion containing a red circle with Kufic marks the divisions of ten verses; crested palmette marks the divisions of five verses; and three gold discs show the end of each verse. Gold illuminated panel heads the text (folio 1b); one gold Sura heading in monumental Kufic (folio 34a); and on last folio calligraphy written in gold, within illuminated frame, with marginal medallion. *85.456.2. London, England. 12 Jul. '85.

1074 Ottoman Qur'an, c. 1850. Double-page illuminated frontispiece, in good condition. Original binding with the flap, with slightly damaged hinge. Decorated with gold floral patterns. *85.456.3. London, England. 12 Jul. '85.



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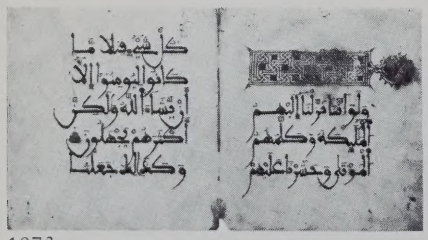

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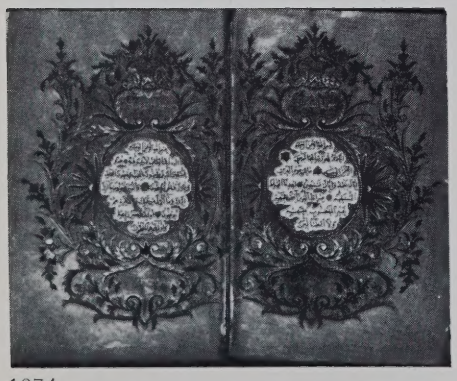
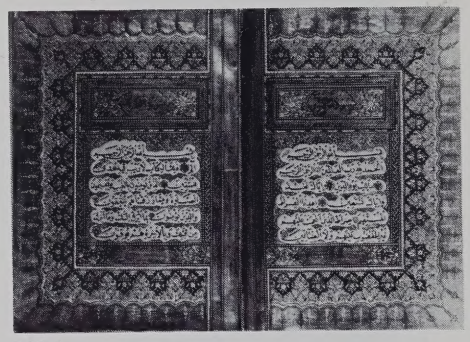


1074

1075 Ottoman Qur'an in Two Volumes, c. 1875. First volume only has double-page illuminated frontispiece. Leather bindings on both volumes identical with tooled gilt decoration. Both volumes in good condition. *85.456.11. London, England. 12 Jul. '85.

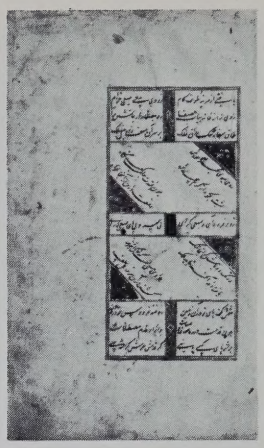


1075

1076 Saudi Arabia, Jamadi II 990 A.H./June 1582 A.D. Guide to Mecca and Medina. Ink and paint on polished paper. Stamped and gilt leather binding. 21.8 x 14 cm. Autograph copy of the author, Ghulum Ali. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 52, pp. 68-9, and *Apollo*, May 1985, pl. III, p. 299. Text, in 43 folios, gives detailed description in verse of the pilgrimage and all that is to be seen, as well as a history of the foundation of Mecca.

Folio 19b. The Sacred Sanctuary in Mecca
21a. View of Safa Gate
22b. Mountain of Abu Qabis and the Dar al-Khizran, the house where Omar was converted to Islam
23b. Birthplace of Muhammad, Ali, Fatima and Siddiq Store
25b. The cemetery of Arsa Mualla; the ponds called Shami, Misri and Ali; Rayat Mosque
26a. Birthplace of Omar, Hamza and Shaikh Abdul Kabir
26b. Nur Mountain and Havra Cave
27a. Thour Mountain
30a. Mt. Arafat and pilgrim tents
31b. Mazdalfa Mosque
33b. Jumarat
37b. Mufarra Mountain and Mosque of Ali
39a. City of Medina, its gates, Fatima dome, the Prophet's treasury
40b. Baqi Cemetery
41a. Mosque of Qaba
42a. Mosque of the Two Qiblas
42b. Uhud Mountain, Tomb of Hamza, Groves of the Martyrs of Uhud

*85.456.6. London, England. 12 Jul. '85.



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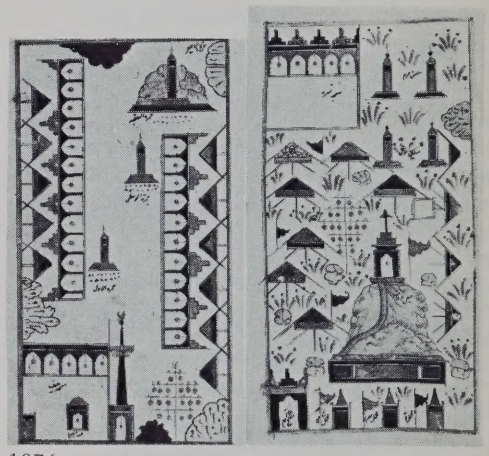

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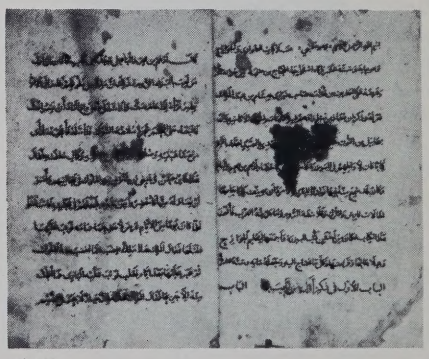

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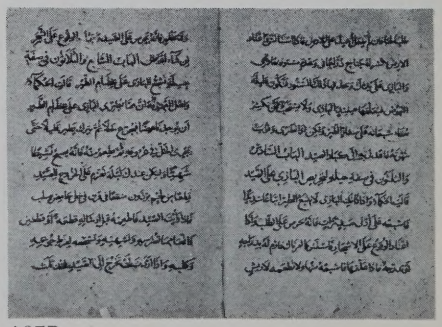


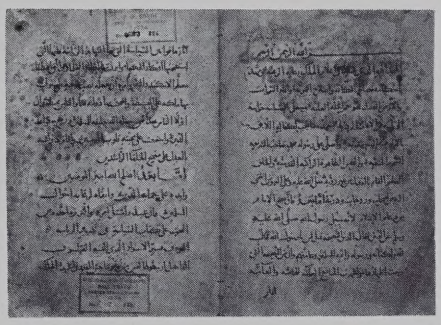
1077

1077 Syria, 13th century. Kitab al-Dawari w'al-Jawarih (Treatise on Falconry). Colored ink on paper. 24 x 16 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 52, pp. 72-3. 65 folios, with eleven lines of clear Naskhi script per page. Headings executed in red ink identify 116 chapters. Chapters 1-107 deal with hunting with birds of prey and the remaining chapters include the art of hunting with dogs and cheetahs. Deals with such subjects as the care and feeding of birds, the treatment of damaged feathers and illnesses, and the training and use of hunting birds. Only known complete copy of Adham's work, and is earlier in date than the other documented fragmentary sections. Title page states that this manuscript was copied from the book of the Maghribi Vizir Amir Shikar, dated 620 A.H. (1223 A.D.), and that this copy is the most correct one available. A later annotation on the title page is dated 933 A.H. (1526 A.D.). *85.456.8. London, England. 12 Jul. '85.

1078 Syria, 13th century. Politics of Aristotle. Ink on paper. 25.3 x 18 cm. Collector's stamp: Bibliothèque de Manuscrits/PAUL SBATH/Prêtre Syrien D'Alep/1924/No. 884. Ref.: *Bibliothèque de Manuscrits Paul Sbath*, Cairo, 1929, vol. II, no. 884. Provenance: Library of Georges Fattalla Balit, and Library of Paul Sbath. Text translated from the Greek on the order of the Caliph al-Mansur (745-75) by Yuhana bin al-Batriq. He tells us in the preface that after much searching and effort, he managed to discover this work at Baalbek in the Temple of Abd Shams. It was in the possession of a hermit who was acting as guardian of the temple. *85.456.7. London, England. 12 Jul. '85.

1079 Turkey, mid-16th century. Prayer on the Sword of 'Ali ibn Abu Talib. Ink and gold on paper. Tooled and gilt leather binding. 25.3 x 17.3 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 24, pp. 42-43. Text of the prayer traditionally associated with the famous weapon of Ali. Seven folios of thick polished buff paper and four end folios. Text in Tahrir (outlined) style, four lines to the page, floated in 'clouds' reserved on gold background, and decorated with flowers in another tone of gold. Loops of letters filled in red and blue. Margins ruled in green, blue and gold. **Folio 1a.** Plain buff text area contains an oval blue medallion with gold pendants. Gold outline is pricked. In the center, a medallion bears the title of the manuscript written in gold on gold. Border of page is scattered with small gold flowers. **Folio 1b.** Text surmounted by illuminated headpiece, in colors and three tones of gold. Border decorated with lotus flowers in golds, pink and green on swaying stems, matched on the facing page.

Borders of the following double-pages alternate between lotus pattern and flecks of gold. On the final folio, the calligraphy is filled in with pale pink and green. The colophon, written in yellow gold on green gold, states that the manuscript was made for the Treasury of Feridun Pasha. Leather binding has a sunken medallion and spandrel design filled with finely defined lotus and fern stems. *85.456.5. London, England. 12 Jul. '85.



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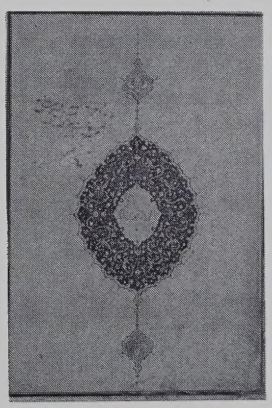

1079

1080

Objects of Art

1080 Sicily, 12th century. Cylindrical Casket. Ivory, painted and with gilt copper fittings. H. 15 cm., Diam. 14.5 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 173, pp. 196-7. Decoration painted in gold and outlined in dark brown. On front is an urn-shaped panel fitted with small squares within a vine-pattern border. Around sides are three vertical lines and arabesques. Lid has four circular medallions painted with geometric motifs, mounts in gilt copper. *85.456.14. London, England. 12 Jul. '85.

1081 Sicily, 12th century. Rectangular Casket. Ivory with gilt copper fittings. L. 18.5 cm., W. 10.5 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 174, pp. 196-7. Constructed of individual plaques fixed with small ivory pegs and reinforced with gilt copper mounts. Dots filled with red and black bituminous paste are engraved around the pegs. *85.456.13. London, England. 12 Jul. '85.

1082 Spain, 14th-15th century. Rectangular Casket. Marquetry with gilt-bronze fittings. L. 37.8 cm. W. 13.3 cm. Ref.: *The Unity of Islamic Art*, Riyadh, 1985, no. 176, pp. 200-1. Provenance: H.R. Ickelheimer Collection, and E. Brummer Collection. Casket made of wood with intarsia in different colored woods, and plain and stained ivory. Sides and cover have series of interlaced octagon stars, enclosing smaller octagons and stars, and are arranged within borders of checkerboard pattern and narrow borders of stepped crenellation. Mounts made of gilt bronze with engraved details. *85.456.15. London, England. 12 Jul. '85.

1081

1082

Oriental Art

Indian

1083 Malabar Coast, India. 18th century. Goanese Parcel Gilt Ivory Statuette of the Christ Child Blessing. Gilt ivory. H. 17.8 cm. Holding orb in left hand. *85.368.2. New York, N.Y. 19 Jun. '85.

1084 Statue of Mata Kasumba Devi, 13th c. Mold cast, 8-metal alloy. H. 58.4 cm. Provenance: Temple in Kheksu. Standing idol, thorax with eight arms, hands holding following items: sankh (conch shell) chaker (disk), gada (club), sword, tarshool (trident), kamal (lotus flower), khaper (begging bowl). 85.417. Himachal-Pradesh, India. 15 May '84.

1083

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